EDGAR RICE® BURROUGHS'

JOHN CARTER OF MARS®

NARRATOR'S TOOLKIT

MODIPHIUS™ ENTERTAINMENT

EDGAR RICE® BURROUGHS'

JOHN CARTER OF MARS®

Line Development

JACK NORRIS

BENN GRAYBEATON

Rules Development

BENN GRAYBEATON

DEVELOPED FROM THE ORIGINAL 2D20 SYSTEM DESIGN BY JAY LITTLE, FOR MUTANT CHRONICLES

Writing

JACK NORRIS

Editing and Proofing

VIRGINIA PAGE

Literary Consultant

SCOTT TRACY GRIFFIN

Publishing Assisstant

VIRGINIA PAGE

Art Direction

SAM WEBB

KATYA THOMAS

Cover Art

BJÖRN BARENDS

Logo Design

MICHAL E CROSS

Graphic Design

CHRIS WEBB

Layout

THOMAS SHOOK

Internal Art

CRISTI PICU

PAOLO PUGGIONI

TOMA FEIZO GAS

CHAIM GARCIA

DARREN BADER

CHRISTIAN QUINOT

Publishing Director

CHRIS BIRCH

Head of RPG Development

SAM WEBB

Production Management

STEVE DALDRY, PETER GROCHULSKI

Social Media Manager

SALWA AZAR

Community Support

LLOYD GYAN

With Thanks to

JAMES SULLOS

CATHY WILBANKS

TYLER WILBANKS

2nd Floor, 39 Harwood Road, London, SW6 4QP, England
Produced by Standartu Spaustuve, 39 Dariaus ir Girėno str., Vilnius, LT-02189, Lithuania

INFO@MODIPHIUS.COM WWW.MODIPHIUS.COM

Modiphius Entertainment Product Number: MUH051408
ISBN: 978-1-912743-15-5

The 2d20 system and Modiphius Logos are copyright Modiphius Entertainment Ltd 2018. All 2d20 system text is copyright Modiphius Entertainment Ltd. Any unauthorised use of copyrighted material is illegal. Any trademarked names are used in a fictional manner; no infringement is intended. This is a work of fiction. Any similarity with actual people and events, past or present, is purely coincidental and unintentional except for those people and events described in an historical context. Trademarks John Carter of Mars®, Dejah Thoris®, Tars Tarkas®, Woola™, Barsoom®, Warlord of Mars®, Gods of Mars®, A Princess of Mars®, and Edgar Rice Burroughs® Owned by Edgar Rice Burroughs, Inc. And Used by Permission. All characters and creatures trademarked and owned by Edgar Rice Burroughs, Inc. Copyright © 2018 Edgar Rice Burroughs, Inc. ALL RIGHTS RESERVED.

WELCOME BACK TO THE RED PLANET!

Welcome to the ***John Carter of Mars Narrator's Kit***. This short book accompanies the ***John Carter of Mars Narrator's Screen***, a play aid that provides commonly used charts and mechanics to help narrators run their games.

This book has an assortment of useful resources to assist narrators in crafting adventures and run campaigns. You'll find sections on crafting adventures in the style of Edgar Rice Burroughs and pulp-style stories. Other chapters include random generators for adventures, a narrator character generator and adventure "hooks" for specific character types. You'll also find rules on adventurous travel, and on large-scale conflicts between entire nations, armies, and other large groups.

All these rules are optional. You can use some, all, or none of them in your ***John Carter of Mars*** game.

Crafting Adventures in John Carter

The narrator section in the ***John Carter of Mars*** core rulebook has substantial advice on how to create and run adventures. This book adds various rules, random tables, and advice to assist narrators. None of this advice is meant to replace guidance in other books: it is meant to add further enrichment to a ***John Carter of Mars*** campaign.

The Martian Standards

Edgar Rice Burroughs' Barsoom novels took readers to wondrous worlds where John Carter and other heroes encountered a variety of strange beasts, terrible villains, and exotic locations. No matter how strange the situation or unusual the menace, Burroughs definitely had favorite plots, storytelling techniques, and a uniformity in ideas and concepts. Perhaps this made his stories a bit predictable, but it also gave them strong foundations to build on. The patterns and tendencies of the characters, and the familiar flow of certain plot lines, gave the setting a feeling of consistency even when it took strange turns or introduced truly bizarre concepts.

Narrators can use these ideas to make their adventures feel appropriate for the setting and source material. How to do so is already discussed somewhat in the narrator section of the core rulebook, but here we explore specific standards and concepts of the Barsoom stories and how to implement them in play.

There are Two Types of Bad Guy

Villains in the Barsoom stories are a varied lot, from savage green Martian despots to false goddesses and treacherous cannibal priests. Narrators can be creative and varied with their villains, keeping players and their heroes guessing as to the villians capabilities and goals.

However, no matter what character traits and abilities a villain possesses, they always fall into one of two broad categories: the vile evil-doer and the honorable antagonist. Barsoomian villains are either treacherous and terrible without any redeeming graces, or they are ruthless, flawed yet honorable foes who, under the right circumstances, may become friends and allies of the heroes. That's basically it. There are few villains who fall between these extremes.

For an example, take the First Born. When John Carter encounters the First Born in *Gods of Mars* he meets and faces three capable villains: Xodar, Thurid, and Issus. It is soon discovered that Issus is a terrifying flesh-eating slaver who rules her people as a tyrannical false goddess. Thurid is a jealous and vindictive brute who hates Carter and wishes him to suffer. Yet Xodar, arguably the most capable of the three, is a ruthless yet honorable dator of his people. Xodar soon realizes Carter and his allies are far better for him and his people than Issus and her vile ilk.

When introducing a new culture, nation, or group into a campaign, narrators should always provide the heroes with both types of villain. This avoids the problem of "evil races" and distinctly non-Burroughs concepts. This doesn't mean a group can't be mostly evil, but in most cases there should be at least one honorable officer (or ruthless but principled noble) that the characters could possibly convert to their cause. Likewise, its often useful include at least one heartless epitome of wickedness in a group of honorable antagonists. This is usually the villain who eventually betrays both their fellows and the heroes, bringing them together in a righteous desire for justice or revenge!

Absence Makes the Heart Grow Fonder

While characters die in the Barsoom novels, often they are kidnapped, enslaved, captured, and otherwise isolated from their allies and loved ones. The standard plot of a villain is not to kill a hero or murder his friends but to spirit them away, sometimes with a threat of future death that can be prevented. While the "kidnapping of the week" plot can get repetitive, narrators seeking to emulate the source material should have despicable villains prefer capture to wanton slaughter.

There are few better examples of this phenomena than the regular trials and tribulations of the incomparable Dejah Thoris. A beautiful young princess of the respected and powerful nation of Helium, Dejah regularly gets kidnapped by various individuals seeking to use her as a hostage, a political pawn or worse. She has a tendency to fall into dangerous

situations, and she and John Carter spend much of their time apart in the stories. This isn't because Dejah is weak. Its because she's important, and on Barsoom important people are often targets. In fact, Carter himself spends quite a bit of time imprisoned or captured during his adventures.

This tendency towards the non-lethal and separating heroes from those they care about has three gameplay benefits. Firstly, it preserves the supporting cast. Villains don't murder every friendly jeddak or charming noble who grows close to the heroes, so these characters can develop meaningful relationships and alliances. Secondly, it makes character deaths more noteworthy when they do occur. There can be a real sense of loss of a comrade who has stuck with the heroes through thick and thin. Thirdly, it allows the players to take risks with their heroes. If they know they are likely to be captured or imprisoned than immediately executed, it is easier for them to take heroic risks. Failure still allows some margin for error and a hope for future success.

Of course, this only really works with intelligent threats. Dangerous animals and deadly beasts generally want to kill, and eat, their targets. This makes struggles against such threats very dangerous, which is another staple of Burroughs' works.

Dangerous Beasts and Where to Find Them

Burroughs' works are filled with deadly fauna, and sometimes equally lethal flora. From the leopards and rampaging apes of the *Tarzan* stories to the fantastic creatures of *Pellucidar* and *Amthor*, every Burroughs-style adventure has encounters with dangerous beasts. Barsoom takes Burroughs' usual assortment of jungle animals and the occasional dinosaur a step further. Banths, white apes, apts, and other fantastical creatures are among the most terrifying and unusual the author created, and they all call Barsoom home.

Not all animals are ravenous, mindless threats. Loyal pets, mounts, and companions are an important part of Barsoomian life. Without a mix of helpful and harmful beasts to encounter the setting feels off: too safe, sterile, and empty. Helpful beasts also help showcase the importance of compassion. A previously neglected or abandoned creature that is well-treated by the heroes could well save their lives later on, and might become a regular companion. Narrators should keep this in mind and give their groups ample opportunity to interact with Barsoom's beasts. Even in cities, heroes will encounter animals such as thoats and soraks. Beasts are everywhere on Barsoom, a constant reminder that the world may be dying but it is still far from dead.

Cultures Best Govern Themselves

Burroughs definitely supported the idea of self-governance in the Barsoom stories. More than once he has John Carter state that a people's leaders should come from within their own culture, though in time this includes Carter himself as part of his adopted nation of Helium. While this idea might seem unimportant to bold adventuring and tales of daring and wonder, it actually helps set consistent themes.

For example, the Holy Therns and the goddess Issus manipulated the nations of Barsoom for years, selling them the idea of a false afterlife and an illusory paradise for the departed. After this lie is revealed, and people begin to guide themselves, there is increased prosperity and stability.

This concept also explains the folly of tyrants on Barsoom. Rulers who place themselves well above their subjects, especially by brutal oppression, are just asking for a band of heroes to come and tear them down. This often happens with the assistance of the subjects they had mistreated. When such leaders fall, few mourn. Instead, they are often replaced by worthy and active leaders.

Prime examples of this concept are found in the fates of both Salensus Oll and Tal Hajus, jeddaks of the Okar and the Tharks respectively. Both leaders are arrogant, decadent, and feel they are far superior to those around them. Hubris pushes them to acts of depravity and aggression. They abuse others and seek to dominate all around them without regard for the good of their people. Eventually they are killed and replaced, a testament to the real legacy of despotism and tyranny.

Narrators seeking to craft Barsoomian-style political drama should remember these themes, and make sure any nations or groups the heroes help to liberate from tyrannical leadership are either too rotten to remain active, or have more sympathetic individuals who can take over. Liberated groups also make fine allies, as often those placed in power after an uprising think favorably of the heroes who helped their people and them.

Reason Over Superstition

Burroughs was big on rational (or at least somewhat rational) explanations for most events and phenomena. A character who could turn invisible, or summon an army of illusory warriors capable of killing living soldiers, was the result of powerful psychic abilities. If a kingdom appeared ruled by a goddess, it was revealed that the supposed deity was in fact an ancient, but very mortal, despot. Ghosts or mythological monsters always end up being psychic resonances of the departed or genetically engineered creatures.

All that said, Burroughs gave science an incredible amount of credit. This is strongest in his planetary romance stories, such as the Barsoom novels. Alien technology could do nearly anything a person could imagine, even if it seemed like the end effect owed more to fantasy or magic than science. Medicinal salves and a few days rest could heal a sword through the heart, and a simple pill could turn someone invisible. While the explanations are always grounded in science, the results can be nearly limitless. With the proper science and reason, virtually nothing is impossible.

Narrators seeking to introduce strange phenomena and new technologies into campaigns should always try to come up with a rational or scientific explanation for such developments. Note "scientific" in these cases could mean mysterious rays, unknown minerals or chemicals, or other concepts considered fantastical by modern standards.

Once a scientific justification is chosen, the sky is the limit from a story perspective. Narrators should avoid creating technology and scientific phenomena that render heroes obsolete or invalidate an important part of the setting. Within those constraints they can justify nearly any result by finding the right fantastical technology or fictional science to hang it on. To many modern fans of speculative fiction, Burroughs' stories are more science fantasy than science fiction, so the exact science in the stories need not be even theoretically accurate, as long as it's entertaining. While this approach can sometimes be a bit reductive or dismissive, it is very useful in ***John Carter of Mars*** campaigns.

Pulp Adventure Themes

In addition to Burroughs' specific conventions and concepts, pulp storytelling is also a solid source of inspiration for adventures and campaigns. ***John Carter of Mars*** is at its heart a pulp-inspired game. By "pulp", we don't just mean short stories published on cheap paper, but the definition that's evolved over the years based on the stories published in pulp magazines. These were rip-roaring tales of daring adventure, weird phenomena, and exotic locales. The Barsoom stories, most originally serialized in pulp magazines, are among the most enduring and famous of these tales.

Nature is Wild, Wonderful, and Dangerous

Most pulps stories show a healthy respect for wild animals and wilderness settings. The wonders and dangers of the wild are a source of peril, while remaining the backdrop for heroic action and romantic interludes. Of course, often a hero's stolen moment with their lover is interrupted by a hungry beast or natural disaster, but it's very pleasant until bad things happen!

Narrators seeking to emulate this treatment of nature should take care to describe wilderness settings and the beasts of Barsoom with foreboding and wonder in equal parts. Even a charging white ape possesses a certain brutal grace, and the wastes and dead seas of Mars are picturesque as well as bleak. Heroes should be given time to rest and appreciate the beauty of dying Barsoom, but narrators should also be ready to use encounters and spend Threat to keep these moments from becoming boring or predictable. For journeys through the wilds of Barsoom, narrators may also use the travel rules presented later.

Narrators stuck for ideas for wilderness encounters can use the follow table. Rolling on the table usually costs 2 Threat, though a roll could also be a result of a complication.

Most of the results on this table are general enough to work on any sort of Barsoomian terrain. For example, worsening weather could be sandstorm, blizzard, or other meteorological event, depending on the regional climate.

Narrators can pick from the table instead of rolling. If this feels unfair, the narrator can spend a point of Threat for the advantage of picking a result.

Hazards of the Wild

ROLL	HAZARD
1-2	**The weather changes for the worse.** Difficulties for actions affected by environmental conditions are increased by 1.
3-5	**Howls in the Distance.** Dangerous beasts are heard nearby, though apparently not in the immediate area. While the characters remain where they are, narrators may spend 1 Threat to summon a monster-class beast or two minion-class beasts. They should be appropriate to the area.
6-9	**Ambush!** A predator usually found in the area attacks the next character who wanders away from the group. The predator is a monster-class beast. The beast and its would-be victim must battle for at least two turns before other characters can join the fight.
10-12	**A Fresh Kill.** A strangled cry and then a fierce roar are heard nearby. If the heroes investigate they see a predator finishing off a hunting kill. This is usually another beast such as a thoat but it could be a person. There is nothing the heroes can do for the victim, but they could attack the beast if they want. If they want leave without being spotted they must make a **Cunning + Daring** test with a difficulty of 1.
13-15	**The Way is Treacherous.** The first character to leave the immediate area must make a **Daring + Reason** test with a difficulty of 2 to spot and avoid a crumbling ledge, icy slope, or otherwise unsteady ground. Failure means the character falls from a height, slides onto jagged rocks, or somehow injures themselves, taking 3 damage with the Sharp quaility. A character may spend 3 Momentum to catch any unlucky character before they fall.
16-18	**A Hint of Things to Come.** The heroes get a rare moment to appreciate the beauty of nature and recover from their adventures. However, this is undoubtedly the calm before the storm, and things will soon become difficult once more. The heroes may remove any afflictions they suffer at a cost of 2 Threat per affliction.
19-20	**Give that Back!** A beast runs off with a character's weapon or gear while they are sleeping, bathing, or otherwise occupied. The heroes will need to catch the beast or say goodbye to their property!

Knives in the Dark

Lies and double-crosses are common in many pulp stories. The heroes and their allies rarely use such an underhand tactic, but they commonly encounter masterminds, criminals, and opportunists who easily lie, cheat, and betray as easily as others breathe. Often these individuals are the heroes'

most capable and dangerous foes, in no small part because their attacks fall where their targets are most vulnerable.

While most Martians are direct, honest folk, there are countless secrets and hidden dangers in the shadows of Barsoom. Heroes must guard themselves against hungry beasts, sword-wielding foes, agents of foreign nations and jealous rivals. They must also be wary of enemies who strike from ambush, steal away their loved ones in the dark, and otherwise use subterfuge to make their foes suffer. Truly shocking betrayals can even be treated as attacks on the heroes, doing Confusion-based damage that distracts and impairs the targets. The base damage is based on how shocking the betrayal might be —2 ◆ is common, but it could be worse if the characters are particularly affected.

Example: *Zala Zors is betrayed by her cousin, Zell Zoran, and left to languish in the slave pits of a foreign enemy. When Zell's treachery is revealed, the narrator has him attack Zala, using his* ***Cunning + Reason*** *that does 3 ◆ of damagewith the Psychic quality due to their familial relationship and the severity of the betrayal. Zala defends with her* ***Empathy + Reason****. Zell succeeds and manages to inflict 5 Confusion stress, which also causes an automatic affliction. Zala is well and truly shaken by Zell's foul deed.*

Often plots are targeted at the heroes and their allies, but at times characters simply stumble into schemes involving third parties. In fact, helping a stranger who is the target of a kidnapping, assassination attempt, or some other plot is a tried and true way to be introduced to new and important characters. Many a pulp romance has begun with a protagonist saving the life of a future lover.

Science and Technology are Glorious yet Terrible

Pulp stories both love scientific advancement and technological wonders and fear their misuse. It's a rare technological marvel in these tales that doesn't have some undercurrent of awesome threat or unsettling way of working to balance out its benefits. The threat of death rays and warships are obvious, but even less aggressive technology is not immune to a sense of foreboding or danger. Sometimes these developments are only disturbing in hindsight, such as numerous pulp tales that use radiation freely, unconcerned and ignorant of the potential harms and long-term effects of prolonged exposure that occupy the minds of modern readers. At other times the technology or science is perfectly fine, as long as it doesn't fall into the wrong hands.

Barsoomian technology is very much in the pulp style. It is often ancient and barely understood by most Martians, making its misuse even more likely and disturbing. Since there are few scientists to develop a cure or counter to science and technology gone awry, the danger of such abuses are magnified. Fortunately, most pulp technology is fragile or possesses a flaw that can be exploited. Even nearly wholly beneficial wonders such as the atmosphere plant require great sacrifices to maintain, as shown by the isolated existence of its keeper and his attendant.

Narrators designing new technology for ***John Carter of Mars*** campaigns should keep these themes in mind. A beneficial healing ray might be turned into a malign flesh-melting weapon if filtered through a different lens. A protective field meant to cloak a city from discovery might require the mental energies of dozens of captives. Even a device meant to bring water back to the dead seas could be used to flood half the world if mishandled. Even the inventions of player scientists and inventors should require costly components, exceptional effort, or run a risk of calamity if they are broken or misused.

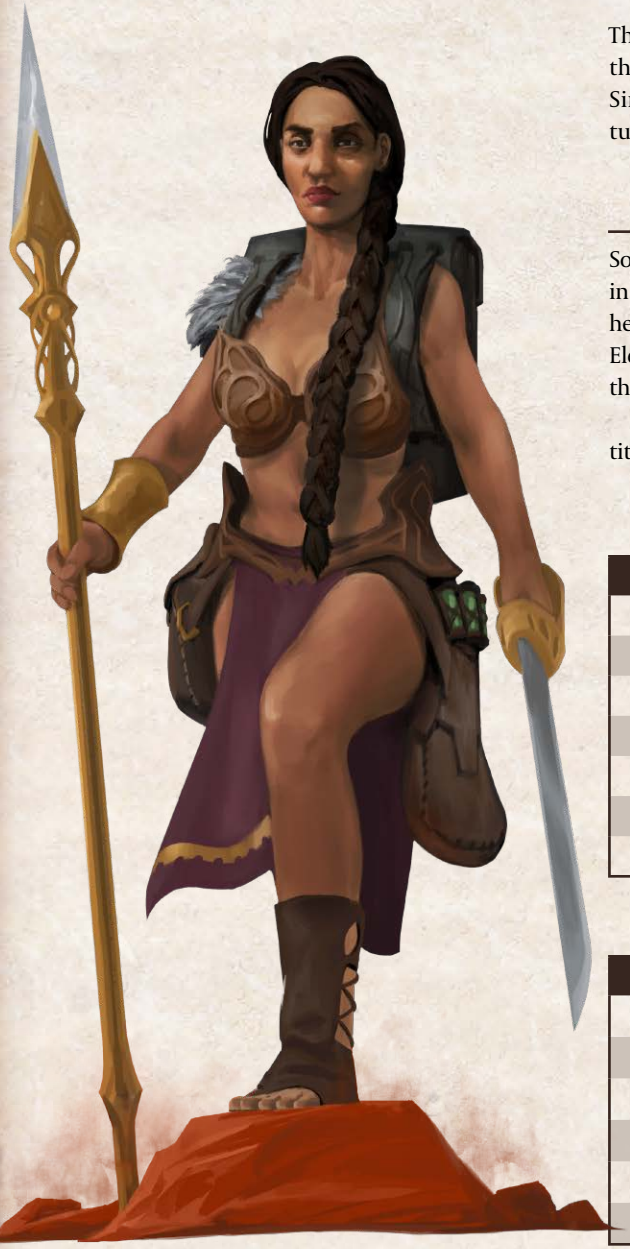
Narrators looking for a bit of a push when coming up with strange technology can consult the following table. Simply roll once for each part to create a new device or technology. If desired terms can be altered to create variations or just sound better; chemical might become catalytic, cutter becomes scalpel, etc.

Strange Technology

ROLL	PART A	PART B
1	Radium	Ray
2	Atomic	Motor
3	Electron	Battery
4	Psychic	Torch
5	Hypersonic	Cutter
6	Laser	Harness
7	Automatic	Timer
8	Radio	Shield
9	Pressure	Binder
10	Chemical	Bullet
11	Thermal	Scope
12	Cryogenic	Cloak
13	Subsonic	Lens
14	Hydraulic	Transmitter
15	Proton	Netting
16	Neural	Tube
17	Multi	Drill
18	Ionic	Measure
19	Magnetic	Probe
20	Roll twice and combine	Roll again, adding an additional roll from Part A.

Example: *Jason needs some strange technology for an upcoming adventure. The devices will be found in the lost laboratory of a crazed but brilliant scientist. He's less concerned with specific function and more interested in providing flavorful examples of lost technology from the early days of Barsoom. He used the Strange Technology table to generate 3 separate devices: a multi-neural shield, a proton lens, and a magnetic probe. Jason figures the latter two devices are scientific instruments of some kind, capable of assisting in research and analysis. The other device, the multi-neural shield, seems like a good candidate for a defensive device that shields the wearer's mind from telepathy and psychic assault. In the right circumstances it might prove very useful…*

ADVENTURE GENERATORS



This set of tables will help generate adventures on the fly for narrators who are stuck for inspiration. Simply roll a d20 for any or all parts of the adventure and consult the following tables.

Adventure Title

Sometimes all you need is a title to get inspiration going in traditional Barsoomian fashion. At other times titles help finish an adventure where creativity has stalled. Elements of the title selected can suggest certain things that will feature prominently in the adventure.

Note that this table generates a Burroughs-like title, with the location of the adventure always ending the title. Narrators wishing to mix things up can replace the (Location) entry in the table with other options. In some cases locations may need to be specified or invented to help the title sound better or make sense. For example, a result that gives a type of building or structure as a location might flow badly when part of a titles such as (Archetype) of (Location). But with a bit of adjustment the clunky or uninspiring "Assassin of the Fortress" or "Envoy of the Catacombs" becomes "Assassin of the Frozen Fortress" or "Envoy of the Black Catacombs". In true Burroughs style, never be afraid to use adjectives to make something more intriguing.

Titles are presented mostly in singular form but narrators should feel free to change to plural as desired.

Title Structure

ROLL	STRUCTURE
1-3	(Character) of (Location)
4-6	(Archetype) of (Location)
7-9	(Character), (Archetype) of (Location)
10-12	(Location) of (Location), rerolling duplicate (Location) results.
13-15	(Object) of (Location)
16-18	(Beast) of (Location)
19-20	(Character), (Archetype) of (Location)

Character Type

ROLL	TYPE
1-4	Named Character (John Carter, Thuvia, etc.)
5-8	Character Archetype (Assassin, Pirate, etc.)
9-12	Title or Position (Warlord, Princess, etc.)
13-15	Character possessing special talents and abilities (Swordmaster, Prophet, etc.)
16-18	Character tied to a notable event or pastime (Chessmaster, Survivor, etc.)
19-20	Character with a notable affiliation (Thark, Heliumite, etc.)

Archetype

Archetypes selected from this table can be renamed for style or to avoid repetition. An "envoy" result may also suggest messenger, herald, ambassador, or similar political functionaries.

ROLL	ARCHETYPE
1	Assassin
2	Beastmaster (perhaps of a specific kind, such as Thoat Master or Banth Mistress)
3	Duellist
4	Envoy
5	Explorer
6	Fugitive
7	Gladiator
8	Guide
9	Healer
10	Panthan (or the Jasoomian equivalent, Mercenary)
11	Pirate
12	Raider
13	Rogue
14	Spy
15	Scientist
16	Soldier
17-20	Race or species of people (green Martians, red Martians, etc., often includes a gender-based or other identifier such as green Man/Men or red Woman/Women).

Location

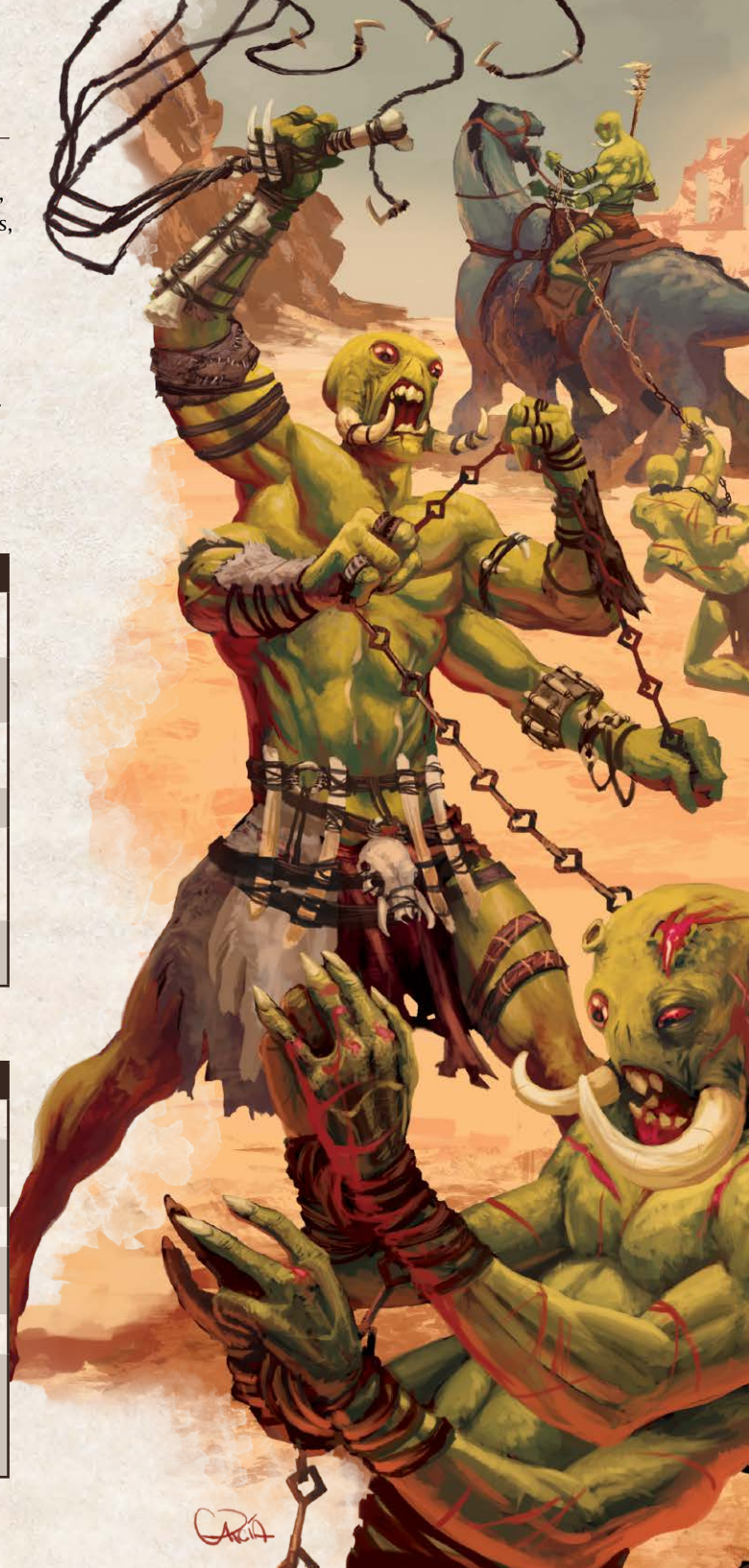
Some locations have alternate names, such as the various planets of the solar system. Any can be used, though Burroughs defaulted to Earth terms for Mars, Venus, and other planets and moons. Note that the (Location) of (Location) title structure is a special case for using this table. It should always pair a 1-10 result with a 11-20 result to generate titles such as "Wastelands of Mars" or "Towers of Titan".

Note that 40 percent of the time the Location for the title will be Mars or Barsoom. This is in keeping with the titles of the Barsoom novels, but narrators seeking variety are encouraged to reroll or select different results.

ROLL	LOCATION
1-4	Barsoomian city (Ptarth, Helium, etc.)
5-8	Type of Terrain (Wastelands, Mountains, Dead Seas, etc.)
9-10	Type of building or structure (Fortress, Catacombs, etc.)
11-18	Mars (or Barsoom)
19	Martian Moon (Thuria or Cluros, may also use Earth equivalents of Phobos and Deimos)
20	Other Planet or Moon (Venus, Earth, Titan, Jupiter, etc.)

Object

ROLL	OBJECT
1-6	Weapon (Swords, spears, pistols)
7-11	Vehicle (Usually an airship or some variation such as flier or sky barge)
12-13	Mundane Object (Book, torch, etc.)
13-14	Jewelry or Clothing (Crown, cloak, etc.)
15	Food or Drink (Apples, wine, etc.)
16-20	Invention (mad science creations with an intimidating title such as a Death Ray, Mind Dominator or Radium Shield)



Beast

ROLL	BEAST
1-2	Apt
3	Arbok
4-5	Banth
6-7	Calot
8	Darseen
9	Malagor
10	Orluk
11	Plant Men
12	Silian
13	Sith
14	Sorak
15	Synthetic Men (or Hormad)
16	Thoat
17	White Ape
18	Earth Animal (Tiger, worm, etc., although this is likely to refer to a Barsoomian equivalent or be a metaphor of some kind)
19	Mythological Monster (Dragon, Siren, etc.)
20	New or Unique Monster that will feature in this adventure (or roll again for a different result)

Adventure Generator

The following tables allow narrators to generate adventures for ***John Carter of Mars***. They can be used for the whole thing with every aspect generated randomly, or only for the parts where inspiration is needed.

Burroughs' adventures tended to follow certain patterns. These are discussed elsewhere, and these patterns were used to create these tables. This does mean certain repetitive elements may creep in after multiple adventures are generated in this fashion. This is not a bug but a feature, as it tends to emulate the "Burroughs formula" for stories and adventures. Narrators may wish to reroll or choose different results to keep their players guessing.

Where We Begin

Adventures can begin anywhere. However, in ***John Carter of Mars*** they always begin with the heroes, and engage with events from their perspective. Where heroes are when an adventure begins varies wildly. Sometimes the heroes are relaxing or enjoying themselves when danger strikes and action beckons. Other times an adventure picks up the story in the middle of the action, with the heroes already engaged in battle against some terrible foe.

Where We Begin

ROLL	WE OPEN ON THE HEROES…
1	Relaxing at home
2	At a major celebration (wedding, festival, etc.)
3	At a major political event (state funeral, treaty negotiation, royal wedding etc.)
4	In the court of a local ruler
5	In a neighboring nation visiting an ally or running an errand for a friend
6	In a distant land on an important mission
7	In the wilderness, traveling
8	In the wilderness, lost after some calamity (airship crash, raider attack, blown off course by a storm, etc.)
9	Training and socializing with allies
10	Fighting for their life against savage beasts
11	Fighting for their life against raiders or enemy soldiers
12	Prisoners of an enemy
13	Prisoners of an ally (possibly framed for some horrible crime)
14	Enjoying a quiet moment with a loved one
15	On the hunt for a dangerous beast
16	Hunting a fugitive, enemy spy, raider, or other enemy
17	Transporting vital supplies to a city in need
18	Awakening in a strange place, uncertain of how they got there
19	In deadly peril (hanging from a cliff, trapped in a burning building, etc.)
20	Roll twice and combine

Call to Adventure

How heroes get into the adventure often sets the tone for their initial emotional and psychological investment in the action. A task given to them by a beloved ally has a different feel than one pushed on their through extortion or threat. Unusual combinations with "Where We Begin" and this element can create some truly odd-but-memorable beginnings, although narrators should feel free to reroll or select results when combinations spark no inspiration.

Whatever call to arms the heroes receive, it introduces them to the adventure ahead. A wounded enemy or a corpse might carry a message pointing to a dire threat to their nation. A message from a friend might lead the heroes to investigate a strange ruin. Even a seemingly random occurrence points a way into the adventure's plot in some way.

ROLL	WHEN SUDDENLY…
1-2	A message arrives from an ally, urgently requesting assistance
3	The heroes come across a wounded (Narrator Character) from an allied nation
4	The heroes come across a wounded (Narrator Character) from an enemy nation
5	The heroes spot a hidden or previously unknown ruin, building, tunnel, or other structure
6	(Narrator Character) appears chased by a terrible (Monster)
7-12	(Narrator Character) is being kidnapped by raiders or enemy soldiers
13-15	(Narrator Character) has escaped enslavement or kidnapping by an enemy and seeks aid
16	(Monster) appears and attacks the heroes without warning
17	The heroes happen across the corpse of (Narrator Character)
18	The heroes happen across a (Narrator Character) traveling and searching for a (Narrator Character), hoping to recruit them for a great task or cause
19	An important message arrives from a rival or enemy, requesting a truce and discussions on an important problem
20	All hell breaks loose! Roll twice and combine results.

Narrator Character

ROLL	CHARACTER
1-2	A guard or soldier
3-4	A war leader or chieftain
5-7	A young noble
8	An older noble or advisor to nobility
9-10	A fugitive slave (roll 1d20 again to determine what they were before becoming a slave)
11	An assassin
12	An airship pirate
13-14	An airship officer
15	A duelist or sword-for-hire
16	A scientist or scholar
17	A hunter or scout
18	A priest, prophet, or theologian
19	Two characters! Roll twice.
20	Three characters! Roll three times.

Narrator Character Race

Roll to determine the race of the character. Strange results, such as green Martian airship officer, can be ignored or used to make a truly unusual encounter. Narrators who wish to make Earthborn even rarer, or who have introduced races from other worlds to their campaign, may instead have such a result represent "outsiders" to Barsoom from places other than Earth, such as the Morgors, known as the Skeleton Men, from Jupiter.

ROLL	RACE
1-8	Red Martian
9-12	Green Martian
13-14	Okar
15-16	First Born
17-18	White Martian (Holy Thern, Orovar, etc.)
19	Other Barsoomian race (Kangaroo Man, Kaldane, Mixed Heritage, etc.)
20	Roll Again and take the second result. If a 20 is rolled again the character is Earthborn!

Monster

Monsters should appear in sufficient numbers to provide a challenge appropriate to the scene in which they feature. In cases when a monster would not be found in the scene reroll or select a different result.

ROLL	MONSTER
1-2	Apt
3	Arbok
4-6	Banth
7-8	Calot
9	Malagor
10	Orluk
11-12	Plant Men
13	Silian
14	Sith
15	Synthetic Men (or Hormad)
16	Herd of stampeding Thoats
18-18	White Ape
19–20	New or Unique monster (of the narrator's design)

The Plot is Revealed!

Once the heroes experience their call to adventure, through a dramatic encounter with an enemy, beast, or friendly character in dire need of assistance, there is still the question of "What's going on?" What is in the important message from their jeddak? Why are raiders trying to kidnap that scholar? There are countless possible answers and a narrator can, and should, answer them however they like. The following table gives a few possible answers to spur inspiration or quickly determine what is really happening.

Roll once on the following two tables and combine the results.

The Plot is Revealed!

ROLL	THERE IS A PLOT TO… (PLOT)
1-2	Assassinate an important character
3-6	Kidnap an important character
7-8	Discredit an important character
9	Sabotage an important structure
10	Steal a valuable object
11	Capture a great beast
12	Kill a great beast
13-14	Overthrow or destabilize a nation
15	Build a great military force
16	Destroy a belief or custom
17	Uncover an ancient secret
18	Seize an important place
19	Wipe out a group
20	Achieve multiple goals at once (roll twice and combine the results)

ROLL	FOR… (PURPOSE)
1-3	Political gain (breaking or forming an alliance, gaining a title or position)
4-6	Personal honor (upholding a vow, avenging a slight, etc.)
7-9	Personal vice (greed, lust, revenge, etc.)
10-12	Loyalty to a cause
13	Use in developing a terrible weapon
14-15	Glory
16	True love
17-18	The power to rule and conquer
19	No sensible reason, the antagonist is mad!
20	Complex motivations (roll twice and combine the results)

The Antagonist

Classic Burroughs tales have at least one antagonist, with most having two or three. These characters are often allied with each other, but this is not always the case and they can work at cross-purposes. Regardless of their relationships, antagonists are involved with the events that bring the heroes into the adventure.

Antagonists are villain-class characters, though they may be monsters. They should be somewhat weaker if the adventure has multiple antagonists. As villains, they have numerous minions who serve them or have been manipulated into opposing the heroes' efforts. The more capable and powerful antagonists may also have one or more monster-class henchmen in their service.

How Many Antagonists

ROLL	NUMBER OF ANTAGONISTS
1-4	One singular and capable antagonist
5-9	One main antagonist and a weaker subordinate
10-12	Two equally capable antagonists in an uneasy alliance
13	Two equal antagonists with a strong alliance
14-15	Two unrelated but equal antagonists with similar goals
16-17	Two rival antagonists with different motivations (keep the same plot for both but roll or select a different purpose for the second villain)
18–19	Three rival antagonists with different motivations (keep the same plot for all, but roll or select a different purpose for the second and third villain; if any villains roll the same motivation, they are allies or one is a henchman to the other)
20	Two unrelated antagonists currently involved in the same series of events (roll a new plot and purpose for the second villain); they may not know of each other's' existence.

Who is the Antagonist?

In Barsoom novels, antagonists tend to either be nefarious foes intent on committing evil and corrupt acts, or honorable but misguided individuals who may one day become allies or friends of the heroes. Roll once on each of the following tables to determine the nature and type of antagonist.

Antagonists can be given additional development using the *Narrator Character Creation Tables* later in this section.

ROLL	ANTAGONIST TYPE
1-3	Jed or jeddak
4-6	Military leader (jedwar, dwar, etc.)
7	Political advisor
8-9	Influential noble
10	Escaped fugitive or slave (roll again on this table to determine what they were before running away)
11	Assassin
12	Raider or pirate leader
13-14	Spy
15	Famous duelist
16	Mad scientist
17	Hunter or scout
18	Priest, prophet, or theologian
19	Leader of a secret cult or conspiracy
20	Complex antagonist: roll twice on this table and combine the results

ROLL	ANTAGONIST'S NATURE
1-7	Vile, evil, corrupt, and truly despicable, neither seeking nor capable of redemption
8-12	Cruel and ruthless but possessing some honor or good qualities who will not turn from a path but will respond to reason
13-16	Misguided antagonist who can be converted to the heroes' cause with the proper approach
17-18	Maligned antagonist thought to be a brute, killer, or criminal who actually has good intentions
19	Remorseful antagonist coerced or driven into behaving in a fashion they know to be wrong, but who still feels compelled to act
20	Deceptive antagonist who seems to be one thing and is in fact something else; roll twice and combine the results, and if you get the same result twice, reroll or choose

How Do They Do It?

Now that the plot and antagonist are known, it's time to work out a plan for the antagonist . This is often shapes conflicts during the adventure as the heroes struggle to prevent it being accomplished. In the case of (Monster) results on the following table, use the *Monster Table* in the *Call to Adventure* section.

ROLL	METHOD OF PLOT EXECUTION
1-3	Overwhelming physical force (attacking with large numbers of troops, flying in with guns blazing, etc.)
4-6	Covert action (small unit raids, sabotage, and guerilla tactics)
7-9	Hiring mercenaries, assassins, and other dangerous experts to get the job done
10-11	Using trained (Monster) to accomplish the objectives
12-14	Bribing, deceiving, or seducing others to help
15	Using strange or lost technology
16-17	Extortion or coercion to secure vital assistance
18-19	Complex execution: roll twice and combine results
20	Mastermind execution: roll three times and combine results

What Goes Wrong?

While narrators can use Threat to create complications during play, and players may spend Momentum on editing scenes in small but useful ways, it can be very dramatic and useful to have one or two planned disruptions and random events in a plot. These problems can affect heroes and antagonists alike.

ROLL	DISRUPTIONS AND EVENTS
1	Patrol of guards or soldiers arrive at the wrong time
2	One or more characters are falsely accused of crimes or corrupt acts by locals
3	Terrible weather strikes the area making air travel all but impossible and land travel treacherous
4	War is brewing, and this increases the number of both soldiers and refugees in the area
5	An unrelated event such as a celebration or conclave draws major crowds to the area
6	There is a shortage of supplies in the area making finding a resource difficult
7	Political or religious unrest is on the rise; characters may be accosted by individuals and groups who think they follow "the wrong side"
8	An important dignitary or famous individual is visiting the area with their complete retinue; security is tight and emotions are running high
9	A strange illness or epidemic is in the area affecting animals, people, or both; it is minor but it defies usual treatments
10	A recent murder or similar crime has tensions running high; locals are suspicious of strangers
11	An airship crashes nearby; the crew are dead but the crash may bring scavengers, human and otherwise
12	A storm uncovers a previous buried ruin nearby; scientists and treasure seekers are arriving in large numbers
13	A bitter battle for leadership erupts between the ruling noble, their family, and various rivals; brutal politicking, smear campaigns, and assassinations are commonplace
14	An enemy military force raids the area seeking supplies and captives; they don't want to occupy the region but refuse to leave empty handed
15	Two famed masters of their craft (duelists, jetan players, etc.) are engaged in a contest; onlookers, gamblers, and enthusiasts are gathered in anticipation
16	The object of the plot is not where it was believed to be, having been relocated to a more secure, or more public, location changing the nature of the adventurer's challenge
17	One of the characters, hero or antagonist, is mistaken for another important inidividual
18	A great opportunity arises for one of the heroes, one which could greatly advance their station or benefit thembut they must act quickly to capitalize on the moment
19	An old foe of the heroes picks this moment to seek revenge for past harms
20	Things are really complicated: roll twice and combine results

NARRATOR CHARACTERS

In an ideal world, all narrators would have time and energy to craft every narrator character individually. In truth, this is all but impossible. Players may take an unforeseen path during an adventure that requires creating a new character on the fly, or real world concerns may limit preparation time for an adventure. The following tables are provided to help generate quick, but interesting, narrator characters. Results can be rolled, chosen, or some combination of both.

Narrator Character Concept

Narrator characters don't necessarily adhere to the same archetypes and descriptors as player heroes. They often have a narrower concept that fits a particular scene, adventure, or campaign arc. The following tables generate a basic concept for a character that can be customized with additional information to meet the needs of a particular game session.

Role once on each to generate a character's descriptor and archetype, combining both to create a general concept. Narrator descriptors and archetypes don't give explicit attribute bonuses, but instead suggest which character traits are stronger or weaker. The exact attribute levels will vary with the importance of the character: a random "brutish" minion might only have Might of 5 despite it being an important attribute. A villain with the same descriptor might have a Might of 8 or more. Average characters have attributes of between 3 and 5 and a grade 1 or 2 talent at most; more important or capable characters have higher attributes and more talents.

The descriptors below are suggestions and can be renamed or expanded when desired. For example, "Logical" could easily become "Inquisitive" or "Incisive" while "Arrogant" could be renamed "Haughty" or "Contemptuous".

ROLL	DESCRIPTOR	ATTRIBUTES
1	Arrogant	High Cunning and Daring, low Empathy
2	Ambitious	High Daring and Reason, low Empathy
3	Brutish	High Might and Passion, low Reason
4	Caring	High Passion and Empathy, low Might
5	Crass	High Might and Daring, low Empathy
6	Cruel	High Cunning and Reason, low Empathy
7	Eccentric	High Reason and Empathy, low Cunning
8	Friendly	High Daring and Empathy, low Might
9	Greedy	High Cunning and Passion, low Empathy
10	Hedonistic	High Empathy and Passion, low Daring
11	Logical	High Reason and Cunning, low Passion
12	Naïve	High Empathy and Passion, low Cunning
13	Obsessive	High Passion and Daring, low Cunning
14	Overzealous	High Passion and Daring, low Empathy
15	Reserved	High Reason and Cunning, low Daring
16	Seductive	High Cunning and Empathy, low Might
17	Stoic	High Might and Reason, low Passion
18	Valiant	High Passion and Might, low Cunning
19	World-Weary	High Cunning and Empathy, low Passion
20	Roll twice and apply both or create a new descriptor with two high attributes and weak in one.	

Narrator Character Concept (Contd.)

ROLL	ARCHETYPE
1	Guardsman or Soldier
2	Scholar
3	Noble
4	Rebel or Iconoclast
5	Officer
6	Advisor
7	Airship Crew (Gunner, Engineer, Pilot, etc.)
8	Panthan or Mercenary
9	Raider or Pirate
10	Merchant
11	Craftsman or Technician
12	Bodyguard
13	Expert (Jetan player, Musician, Storyteller, etc…)
14	Criminal (Smuggler, Assassin, Gang Boss, etc…)
15	Duelist or Gladiator
16	Beast Trainer (Thoat Wrangler, Calot Breeder, etc…)
17	Healer (Doctor, Nurse, Herbalist, etc…)
18	Scientist
19	Exile
20	Hybrid Archetype, roll twice and combine.

Narrator Character Race

Roll to determine the race of a narrator character. Apparently strange results, such as Thern Duelist, could be used to make a truly memorable encounter or to introduce a recurring character. As with plot characters, around 1 in 400 times the character will be Earthborn, although this can be interpreted as "non-Barsoomian" if the narrator wishes.

ROLL	RACE
1-8	Red Martian
9-12	Green Martian
13-14	Okar
15-16	First Born
17-18	White Martian (Holy Thern, Orovar, etc…)
19	Other Barsoomnian race (Kangaroo Man, Kaldane, Mixed Heritage etc…)
20	Roll again and take second result. If 20 is rolled again the character is Earthborn!

Peculiarity

Peculiarities are atypical, unusual, and noteworthy things about a character, and most narrator characters have 1-3. More than three peculiarities for a character, especially with random generation, may produce a "laundry list" of unconnected and forgettable quirks.

Roll on the following two tables to generate up to three peculiarities for a character. Remember: stop as soon something "interesting enough" is generated, and don't be afraid to ignore contradictory results.

Peculiarity Tables

ROLL	EFFECT
1-5	Consult Peculiarity Table A
6-10	Consult Peculiarity Table B
11-15	Consult Peculiarity Table C
16-20	Consult Peculiarity Table D

Peculiarity Table A

ROLL	PECULIARITY
1	Always wears the same color
2	Hums to themselves while working
3	Plays with a weapon idly while thinking
4	Daydreams frequently
5	Shaves their head
6	Dislikes closed spaces
7	Dreamed of their own death
8	Collects teeth and bones
9	Expert in field unrelated to normal background or training
10	Fascinated with a particular legend or distant locale
11	Minor deformity (missing fingers, slightly malformed tusk, etc.)
12	Lovely voice
13	Low grating voice
14	Covered in many scars
15	Always sleeps with a weapon
16	Rarely speaks
17	Missing an eye
18	Lopsided grin
19	Unusual hairstyle (mohawk, elaborate braids, etc.)
20	Dislikes flying (or riding)

Peculiarity Table B

Roll	Peculiarity
1	Afraid of the water
2	Holds heretical beliefs
3	Wears lots of jewelry
4	Unusually tall and thin
5	Unusually short and stocky
6	Missing a hand
7	Uses an unusual weapon for their culture or race
8	Prejudiced against particular race or culture
9	Affinity for a certain type of beast
10	Wears a fancy cloak
11	Shameless flirt
12	Copes with danger through humor
13	Crippled leg
14	Unusual eye color
15	Always seems tired
16	Somewhat paranoid
17	Exaggerates their position or importance
18	Several tattoos
19	Easily falls in love
20	Ill-Tempered

Peculiarity Table C

Roll	Peculiarity
1	Has a lucky charm they refuse to part with
2	Avid jetan player
3	Vocal critic of their jeddak
4	Staunch supporter of their jeddak
5	Prefers company of other cultures or races to their own
6	Believes the end of the world is nigh
7	Shy, especially around strangers
8	Believes in ghosts, spirits, and the supernatural
9	Compulsively checks their weapons and equipment
10	Unusual hair color
11	Doesn't believe in aliens (Earthborn are just delusional white Martians!)
12	Resentful of those of higher station
13	Believes they aren't getting proper recognition for their skills and deeds
14	Plays with hair when distracted, nervous, or bored
15	Takes all but the gentlest criticism as insults
16	Unusual laugh
17	Uses customized equipment, weapons, or vehicle
18	Extremely curious
19	Shaken by a recent near-death experience
20	Single-minded and stubborn

Peculiarity Table D

Roll	Peculiarity
1	Unusual speech pattern
2	Is a member of a cult or conspiracy
3	Dotes on their pet sorak
4	Lacks confidence
5	Overconfident
6	Regularly rubbing and stretching out old pains and aches
7	Wants to run away
8	In love with someone and can't tell them
9	Uses poetic or archaic exclamations ("By all the Beasts of Barsoom!", "By the mighty spires of Helium!")
10	Keeps a private journal
11	Tries to be helpful but often isn't
12	Loves learning new things
13	Takes offense easily
14	Rejects a particular tradition or common feeling of their people
15	Wants to belong to a group
16	Very set in their ways
17	Fan of a particular champion, hero, or gladiator
18	Explains things though stories and allegories
19	Has lots of nervous energy
20	Searching for a long lost relative

Adventure Generation Example

Sam needs to create an adventure for his upcoming ***John Carter of Mars*** game finds himself a bit stuck for an idea. Hoping for a bit of inspiration, he turns to the adventure generation tables, grabs a couple d20s, and starts rolling.

First, Sam starts with a title. He rolls a 1 for a title that follows the (Character) of (Location) format, such as Llana of Gathol *or* A Warlord of Mars. *Rolling again for character and location he gets 18 and 11 respectively. This results in a "character known for their affiliation" and Mars as the location. Sam has been wanting to do something with the green Martians in his game, so he decides The Tharks of Mars is a good title.*

Next he determines where the adventure begins. He consults the Call to Adventure *table and gets an 11, which states the heroes are brought into the adventure when they happen upon a kidnapping. Sam decided the kidnappers are the Tharks given the adventure's title, and he rolls for the identity of the kidnapped victim. Consulting the character table in the adventure generator, he rolls an 8 both for race and character. The victim is an older noble or advisor, and they are a red Martian. Sam has some ideas, but he decides to see what comes up next before deciding.*

Now he rolls for the plot, consulting the The Plot is Revealed *tables. Rolling a 6 and 2 he discovers the plot is to kidnap an important character for political gain. It seems obvious the kidnapping of his red Martian noble is key to the Tharks' plot, but Sam still isn't sure why. Maybe the next rolls will shed some light on the cause.*

Moving on to the Antagonist *tables, Sam rolls to see how many antagonists are involved. He gets 10, showing there are two antagonists in an uneasy alliance. He rolls for the first antagonist and rolls a 9 for their archetype and 20 for their motivation, which instructs him to roll twice more. He gets 18 and 1 on these additional rolls. This results in an influential noble who is deceptive, seeming to be a reluctant actor in events but who is, in fact, corrupt and vile. For the second antagonist Sam gets a 4 and 13, for a military leader who is misguided in their motivations. He also checks to see how the antagonists intend to execute this plot and rolls a 13 on the* Plot Execution *table. This suggests the antagonists will use bribery, deception, or seduction to meet their goals.*

Sam considers what he has so far and decides the first noble antagonist is in fact the kidnap victim AND the true antagonist, a member of a powerful but declining noble family in Helium. The noble has convinced the second antagonist, a Thark warrior who leads his own camp, to help stage a fake kidnapping. The noble seeks to valiantly "escape" from his captors later and return with an small army to destroy the Tharks band, thus insuring their silence in his plot. He can then use his new status as a heroic warrior and champion against "the Thark menace" to gain political power. For his part, the Thark warrior believes the ransom and glory he will gain from the kidnapping will elevate his status in the horde, though he will quickly change his mind if the heroes can convince him he's being used. He decides that because of the title, the adventure will feature some looks into green Martian culture, beliefs, and customs.

Sam sets the adventure generator aside and begins to take notes and work up statistics for the Thark war leader and the corrupt nobleman. There is still work to be done and scenes to plan, but now he has a solid idea of where his next adventure is going!

ADVENTURE HOOKS

Often the best way to bring a character into an adventure is to find something important about the person and make it part of a plot, adventure, or event. This section includes adventure hooks to involve characters based on two important parts of the character: their race and culture, and their archetype.

Race and Cultural Hooks

Members of a given Barsoomian race or culture can be brought into an adventure when events threaten or involve their people. The following adventure hooks can be used directly or as inspiration for similarly-themed ideas.

Red Martian Hooks

- Two red Kingdoms are at the point of a lasting alliance or an all-out war, depending on the result of marriage negotiations between them. Can the heroes protect the potential "happy couple" and assembled dignitaries from outside interference, assassination, jealous suitors and all manner of nefarious threats? How will rival families in both nations respond to the alliance? If the marriage negotiations fall apart, is there another way to unite the kingdoms?
- A red Martian city thought lost to the wastes of Barsoom is discovered by explorers. The citizens are long perished or fled, but a fleet of powerful airships was found in the remains of a forgotten airbase. Many nations lay claim to the ships and their weapons. Someone must enter the ruins and take control of the lost fleet before it falls to rivals, enemies, or scavengers. With a fleet capable of conquering a nation at stake, can the heroes keep the fliers out of the hands of enemies, tyrants, and pirates? Who will they trust to pilot the fleet from the ruins? If necessary, will they destroy the fleet to keep it from enemy hands?

Green Martian Hooks

- A green Martian jeddak was driven mad by something in an ancient ruin in the dead sea bottom. Now the once brave and moderate leader has become cruel, sadistic, and power-hungry. The horde has begun to move aggressively on its allies and neighbors, risking countless lives. What has happened to the green jeddak? Can the heroes find a way to undo this terrible transformation, or replace the maddened leader with someone less likely to bring ruin and war?
- A shipment of powerful green Martian rifles and incendiaries was used to attack a neighboring ally of a respected and mighty horde. The weapons are clearly of the horde's style and manufacture, but the horde leaders swear they know nothing of the weapons or who is using them. How were these weapons made or acquired in secret and by whom? Can the heroes root out who is trafficking the weapons and so restore the reputation of the local horde before relations permanently sour?

Okar Hooks

- The ancient technology protecting an Okar city from the wintry arctic climate is failing. The modern Okar people lack the resources and knowledge to repair this technology without help. Their scholars believe a former scientist living in exile has the knowledge they need. Can the heroes locate the scientist and convince him to help? How will they protect him against enemies of the city who seek the scientist's death, dooming Okar to slow, freezing death.
- A secret Okar stronghold has been discovered outside the frozen polar wastes. The stronghold is small, but has potent weapons and great warriors. It also has a weaker, but portable version, of the magnetic field generator used in the Guardian of the North. This machine in particular makes them a potential threat or ally to many, as it gives them the power to crash fliers at will. To further complicate matters, the stronghold is not ruled by a jeddak, but by a council of nobles and military leaders with various motivations and temperaments. Can the heroes afford to leave a dread weapon with the squabbling factions of the Okar stronghold? Can the weapon be stolen or destroyed? Is there a faction among the Okar worth backing in a bid to seize power, and do rivals or enemy nations have similar ideas?

First Born Hooks

- A young First Born woman of exceptional charisma, intelligence, and guile has appeared, claiming to be a lost daughter of Issus. There is no proof to this claim, but she is able to gather a cult of devoted followers who view her as a living goddess. In the Jeddak of Jeddaks era she is , perhaps, the goddess reborn after Issus has perished. This new goddess is less twisted and evil as her alleged mother, but she is no less ambitious and seeks to rule the First Born and, through them, direct the fate of all Barsoom. Can the heroes determine the truth behind her claims? How will

they deal with a cult of dangerous First Born and other zealots devoted to advancing their goddess' cause by any means necessary?

- A non-First Born scholar claims to have discovered evidence the black-skinned Martians were not the first people on Barsoom. Based on research in an ancient archive, the scholar has a theory that an undiscovered race dwelled on Barsoom before the First Born. This idea or revelation strikes not only at the heart of First Born belief and culture, but attacks the legend of the Tree of Life. In the unlikely event the theory is correct, how will the heroes help stem the tide of outrage and strife that follows? If these claims are false, who is responsible for them and how can their deception be revealed? And what would happen if someone claiming to be from this mystery "lost race" were to appear?

Earthborn Hooks

- The heroes have heard rumors of another Earthborn on Barsoom! Little is known about this person, but there are rumors that this Jasoomian outsider is very ambitious. Their superior might and other physical advantages allowed them to subdue a band of raiders, then a city, rallying many to their cause. Those who resist are killed, tortured, or enslaved. The Earthborn lacks any respect for Barsoom and its people, unlike heroes such as John Carter, and sees Barsoom as filled with "inferiors" who must be conquered or eliminated. How will the heroes stop this interloper from spreading war and pain across Mars? Will this evil outsider provoke resentment and xenophobia that affects other Earthborn characters and their children?

- An ancient, long-dead Earthborn skeleton is in a cave that holds a portal-like device with no controls or source of visible power. The Earthborn's body is surrounded by Jasoomian relics, implying they traveled to Barsoom directly with their clothing and equipment. This is unlike the process that brought the famed John Carter to Mars. Can the heroes solve the mystery of the portal? Will this allow them to travel to Jasoom at will, bringing people and objects with them, or will it take them somewhere else entirely? What harm could befall Barsoom and Jasoom if the secret of travel between the two fell into the wrong hands?

Mixed Heritage Hooks

- Xenophobic sentiment is on the rise in the heroes' locale, and those with mixed heritage are being targeted. Rabble-rousers insist that anyone of "impure" lineage will betray their relatives and friends to sinister forces controlled by their non-native parent race. Nobles and military commanders are pressured to remove mixed-heritage officers and personnel from sensitive duties. While many feel these sentiments are bigoted and repulsive, the ideas are gaining traction in some settlements. Can the heroes uncover the source of this wave of intolerance? What do those behind this movement hope to gain? And what can be done to stop them?

- The marriage between noble members of two races is promising to be the social event of the season, provided everyone survives the experience. Some members of the bride's family hate the idea of their family mixing with another, "lesser" race and culture. The groom's family has no broad dislike of the bride's people, but has problems with the bride's family. They believe the family to be distinctly inferior. Kidnap plots and even assassination are possible, from the ill-conceived and almost comical attempts to deadly serious plots. Can the heroes help the lovers unite their families and cultures with minimal violence and chaos? Do the bride and groom truly wish to wed, or are there other forces at work? Does this marriage create any political alliances or conflicts outside the family would desire or want to stop?

Archetype Hooks

Certain adventures are more suited to character archetypes from any race or culture. Ancient mysteries and lost technology favor explorers and scientists; spies and assassins get involved with matters of intrigue. These adventure hooks can be used directly or as examples.

Airship Officer

- A new airship is being launched, and positions on its command staff are up for grabs. Many talented officers wish to serve on the new vessel, which is rumored to have a revolutionary engine that allows the ship to fly faster and maneuver more deftly than others of its size. Of course, enemies are trying to infiltrate the ship or to sabotage it, ideally so it breaks down somewhere it can be seized. The heroes are assigned to the ship for the maiden voyage or invited as guests but, can they protect the ship and crew? Can they secure a permanent posting on the ship if desired? Are the rumors about the ship's new engines true, or is it disinformation leaked to ferret out spies and saboteurs?

- A young member of a nation's royal family has been given command of part of the nation's fleet. The problem is the royal individual is popular and enthusiastic, but not much of a commander. They need constant assistance and further training if they are not to ruin their family's reputation. Can the heroes help the young royal learn the art of command and keep them and their squadron of ships intact? Does the royal appreciate these efforts, or will they become upset at any suggestion they are ill-suited to command? Will pride or the machinations of a rival push the royal and his ships into situations too dangerous to handle? If so, who will save the day?

Assassin Hooks

- A fellow assassin in a hero's guild has broken a tenet of the organization and is now considered a target. As hired killers hunt them, the renegade contacts the hero and claims to have been framed. They seek aid in uncovering who framed them, clearing their name, and saving their life. Is the assassin telling the truth, or are they setting up the hero for a fall? Who framed the assassin and what do they hope to accomplish? Is this a personal vendetta or part of some larger plot?
- The hero has been contracted for a job of incredible difficulty and guild prestige: kill the prominent ruler or champion of a great nation. The job is lucrative and anyone who accomplishes will be remembered one of history's greatest assassins. However, the ruler is incredibly well protected and very formidable, making the job nearly impossible. To ensure the hero takes the job, the client has kidnapped at least one of their friends or loved ones. Does the assassin take the job, or seek to find some way to free their loved ones and then eliminate the client?

Beastmaster Hooks

- An important dignitary is found dead, mauled to death by a beast inside their own quarters. The culprit is believed to be the beloved pet of a hero beastmaster, and the local authorities have ordered the creature to be put down by the end of the week. Can the heroes discover the true culprit? Was the killer a wild animal somehow lured into the victim's dwelling, or did someone train a beast to stalk and kill them? Is it possible the beastmaster's pet is to blame, but something that explains the attack?
- Something is killing both people and animals on the edge of civilization. Far from the cities of the nation, a terrible beast is hunting and stalking prey in large numbers, far beyond the norm. The beast is believed to be a dangerous predator, possibly a banth or white ape, but so far no one has seen it and lived. Furthermore, rocky terrain makes tracking the beast difficult. What is this beast? Why is it killing so excessively? Is it truly a vicious killer, or is there another reason why it feels compelled to stalk and kill? Could the beast be tamed by the right trainer, or must it be eliminated for the safety of all?

Duelist Hooks

- A prominent friend or ally narrowly escapes an assassination attempt and responds by impulsively accusing a rival of being behind the plot without evidence or significant political support. Possibly feigning outrage and offense, the rival challenged the hero's friend to a duel to the death. Normally the ally would answer their own challenge, but the assassination attempt has left them severely wounded. They have no chance of defeating their foe, and honor forbids the retraction of any challenge, even in the face of certain death. Will the hero represent their friend in the duel? Can they secure proof for their friend's claims? What will the supposed villain do to avoid facing a trained duelist in a fair fight? Is the rival the wronged party?
- A fencing master who taught one of the heroes has been killed. Witnesses report their master's opponent used dishonorable methods, such as poisoned or superior weaponry. However, even without cheating, the killer is a terrifying opponent who has never lost a duel and left dozens dead by their blade. Can the hero avenge the master? Can they triumph even if the killer cheats, or uses unfair tactics against them? Did their old master leave a final lesson or treatise on some new technique that will allow them to defeat their foe? Perhaps the killer has already acquired such knowledge, making them even more dangerous…

Envoy Hooks

- The hero is charged with carrying an offer of unification to a longstanding foe of their nation. The enemy jeddak is old and his nation is mighty, but clearly in the early stages of decline. Without action their enemy will perish, but not without decades of costly war and violence that could doom the hero's nation as well. However, by combining nations, armies, and through intermarriage in various influential families both nations could survive for centuries to come. Unfortunately, numerous rivals wish to stop the unification, from mutual enemies seeking to weaken both nations, to loyal nobles who fear their power diminished under a new regime. Despite everything against them, can the hero and his companions deliver the offer and cement the unification?
- An enemy jeddak, famed for cruelty and ruthless aggression, has reached out with a peace offer. His foes are naturally suspicious, but they agree it is worth risking a meeting to see what is being offered. The most talented envoys are selected and sent with an honor guard. They are given the authority to make minor, but meaningful, concessions to secure peace. When the group arrives, they find the jeddak missing and a relative or former advisor in their place. This new jeddak claims to have sent the peace offer, and assures them the old jeddak is gone for good. Is this new leader the potentially ally they seem to be? Could they be worse than an old enemy? What happened to the old jeddak? Are they gone, or will they return to menace the heroes and their nation once again?

Explorer Hooks

- A previously undiscovered series of tunnels is found under the capital city. The jeddak wants these explored to make sure they cannot used by enemies to infiltrate the city. What few historical records exist suggest the tunnels are an ancient part of the city that was buried and sealed millennia ago to contain a great threat. What lurks in the tunnels of the undercity? Does the original threat remain? Are the tunnels a way to infiltrate the city, or do they lead to somewhere far more wondrous and dangerous?

- An ancient chamber is discovered by explorers during an expedition to nearby ruins. When a device at the center of the chamber is activated, a giant map of Barsoom is revealed, accurately showing the planet millennia ago. To most people the map is a quaint curiosity, but to experienced explorers it is a guide to lost ruins, ancient strongholds, and technological marvels long forgotten. Will the heroes share this map with others or keep it for themselves? What discoveries could they make? How will they keep the information out of the wrong hands? Such a resource has great potential for a group of ambitious heroes and their allies, but it also is a grave responsibility that presents new challenges and dangers.

Fugitive Hooks

- An individual who spent time in captivity with the fugitive hero is appointed to a position in the local government or military. At first the individual claims to not know their fellow former prisoner, but soon they come with a private threat. They remember the fugitive well, and will reveal their true identify and past crimes (real or otherwise) unless they are well compensated. What will the hero do when freedom is on the line? What does their old prison companion really want from them? What happens if this individual abuses their position of authority and then expects the hero to protect them to avoid exposure?
- A fugitive hero, or ally of the heroes, awakes one night aboard an airship fleeing their home territory. Somehow the fugitive was drugged, chained, and loaded onto a flier to be returned to their jailors. They have some time before they reach their destination, making escape difficult but not impossible. They don't know who did this, but someone close to them must have been involved. Can the fugitive escape and return home? Can they discover who sold them out and why? Is it possible a trusted companion was somehow deceived or coaxed into betrayal? Perhaps they will meet other fugitives or captives on their journey that will lead them to other adventures…

Gladiator Hooks

- A bounty has been offered for some of Barsoom's best gladiators. The fighters are to be captured alive and transported to the stronghold of a wealthy and eccentric retired odwar who seeks to host their own tournament. The gladiators will be pitted against his personal stable of fighters and battle-hardened beasts. The master of these games captures fighters because he believes they will fight harder, showing onlookers the "true spirit" of battle. The odwar invites nobles, allies, and others of influence from all around to spectate, funding future endeavors by taking a share of all bets placed. Can the heroes shut down these deadly games and free the gladiators? Will they end up fighting in the games themselves? Will the odwar's allies allow him to be brought to justice, or will the heroes need to take matters into their own hands?
- An ally of the heroes is accused of a terrible crime and the evidence against them seems irrefutable. Despite this, the ally claims innocence and begs for help. By local law there is only one way for their ally to avoid execution: trial by combat. The ally and their chosen

champions must prevail in a series of gladiatorial matches, and victory will prove the gods favour them and support their innocence. Failure means death, even if they survive the arena! Will the heroes be champions for their ally? What challenges await the heroes in the arena? If their ally was framed, how will the conspirator interfere in the arena? There is always the possibility their ally is guilty: what will the heroes do in that situation?

Guide Hooks

- A scientific expedition to a lost city needs brave and skilled guides to help them make the journey. Unpredictable weather makes flying unreliable, so travel must be by land. The scientists are not the only ones seeking the city: a smuggler and a treasure hunter seek to reach the city first. Can the heroes beat hostile beasts, bad weather, and rival explorers to reach the lost city? Is the terrible weather surrounding the region natural or it is somehow being caused by something in the city? Is everyone in the heroes' expedition party trustworthy, or have their treasure hunting rivals paid off expedition members? Will sabotage or betrayal occur at the worst possible time?
- While on a flier trip over unknown territory, something goes terribly wrong and the ship crashes. With limited supplies and no idea of where they are, the survivors must look to the skilled guides and trackers among their number. Where are the heroes and their charges stranded? What threats exist? What caused the crash and is it still a threat? If the group cannot be guided to safety can they at least find shelter and survive until rescue comes? How long will it be before the group is considered overdue and help arrives?

Healer Hooks

- A strange plague is afflicting the land, causing the usually long-lived and healthy Barsoomians to waste away and die within months. The disease is highly contagious and resistant to all treatments. Tracking the source of the disease leads to evidence it originated in a dead Orovar city recently abandoned by a green Martian horde after many of them succumbed to the plague. Is the plague man-made or natural? Can the heroes find a cure? Could the disease spread or mutate, turning people into monstrous threats or could it also infect beasts?
- Coming across a warrior with advanced prosthetic limbs, it is revealed the warrior fell in battle in the wilderness. They awoke to find their severed limbs replaced with high functioning mechanical replicas. Investigating this event uncovers a handful of other individuals who have acquired similar prosthetics in equally mysterious circumstances. Nobody can remember what happened. The prosthetics are unlike anything seen today, but they recall some marvels in stories of ancient Barsoomian medicine. Can the heroes find the source of this technology? Are the operations beneficial, or do they hide some sinister purpose? What could a talented hero skilled in the healing arts learn from such devices?

Panthan Hooks

- A panthan company normally known for its bravery and skill is accused of cowardice and incompetence after a losing battle. The panthan commander is arrested, while the second-in-command insists the battle was lost due to the incompetence of an overambitious teedwar of the nation's regular army. Are these claims true, or are the mercenaries simply covering their own failure? If the teedwar is to blame, were they incompetent or was there some other reason behind their poor performance? Will the heroes support the mercenaries over regular soldiers, even if this makes them unpopular? If the panthan's commander is imprisoned or executed, what will his followers do in response?
- A conflict between rival nations has caused a bidding war for skilled panthans. Various companies are being courted by both sides. Mercenary recruitment is up, and some, less ethical, companies are taking anyone who can hold a sword. Others are using press gangs or buying prisoners from various sources. The authorities are being pressured to look the other way when panthans cause trouble with locals and regular troops, at least until contracts are signed. Can the heroes find a way to profit from this situation? Conversely, can they find a way of curbing the abuses and excesses of the worst panthan companies?

Rogue Hooks

- A messenger from a distant kingdom has gone missing inside the city capital. The messenger is a beloved relative of that kingdom's jeddak, and their disappearance is causing great tension. The dignitary was last seen in the seedier parts of the capital in the company of known criminals. Seeking a rogue of their own to navigate the local underworld and locate the messenger, the jed of the city has offered a great reward for the hero's cooperation. On the other hand, there is a promise to make things very difficult for any hero who refuses or fails. What has happened to the messenger? Can the heroes locate them and save them from the dangers they face?
- An important local noble has been taken ill, disappeared, or died on the eve of their involvement in a vitally important event. The noble's absence will cause serious problems, and their trusted advisors and confidants need to prevent anything untoward. Fortunately, a roguish hero has an incredible resemblance to the absent noble. The advisors plan to replace their lord with the hero for as long is required, using their own knowledge to coach and assist the double. Can the hero fool the original's friends, family, enemies, or lovers? What about whoever or whatever was responsible for harming or killing the noble?

Scientist Hooks

- A strange, broken device is found in the remains of a centuries-old flier crash. When repaired it generates a strange energy which augments the intelligence of nearby beasts, but also twists their nature. The resulting creatures possess a human-level intellect but personalities akin to psychopaths: cunning and bloodthirsty. The device seems to have no immediate effect on people, though who knows what it could do if it were further modified. What can the heroes do with such a device? How will they handle the threats it creates? Even if they seek to destroy it, will others allow this once its powers are known?
- A gathering of famed scientists and scholars has gone very badly. An attending scientist is dead, killed by their own invention: an automated humanoid they planned to display to their peers. The automaton is missing, it has seemingly fled after killing its master. Is everything as it seems, or did someone command the machine to kill? Another scientist is the obvious culprit, but could there be another killer nearby with reasons to kill not only the inventor, but other scientists as well? If the automaton is recovered, can it be duplicated or does the secret of its construction die with its creator?

Soldier Hooks

- A popular dwar in the same force as the hero has been captured by the enemy. A large-scale assault to rescue one officer is impractical, and could easily result in the dwar's death. However, a small rescue party may succeed where an army would fail. Volunteers are needed for this dangerous mission, with the understanding that once they are inside enemy territory, they are largely on their own. Can the heroes mount a rescue? Does the dwar know some secret that makes their recovery utterly essential? Are there rebel forces or allied spies among the enemy who can assist in the rescue? Or, perhaps, was the dwar's capture was a result of traitors and inflitrators in their heroes' own forces?
- Thought to be dead after a great battle or other disaster, the survivors of an army utan, a unit originally 100 strong, find themselves deep inside enemy territory. Now, under the command of a hero soldier, they must find a way back to their own territory, avoiding attacks by enemy forces and dangerous beasts. Perhaps the troops even possess some valuable intelligence or information, but they must first get home. Even though the soldiers are believed dead, will their allies and loved ones stop searching for them? How long will their supplies hold out? What will they do with any troops too wounded to travel?

Spy Hooks

- An enemy spy ring is operating in the heart of an important city, sending encoded messages to the nation's enemies about troop movements, political secrets, and anything else they discover. The spies have a special device that encodes messages and hides the source of their transmission, making them impossible to locate. Can the heroes use their own resourcefulness and espionage skills to identify and then shut down the spy ring? Can they seize the enemy's code transmitter to use against them? If the heroes cannot stop the spies, what will an enemy success encourage them to do next?
- While on a mission, a hero spy is abandoned and left in enemy territory without support. The reason for this harsh treatment is unclear, but it seems that someone very influential has accused the hero of being a double agent. Can the hero clear their name and become a trusted agent for their superiors again? Will any of their old friends and peers risk their careers to aid them? What will they do if the enemy approaches them offering aid and support? Is the whole affair a sham to get the spy inside the enemy's ranks?

TRAVELING ACROSS BARSOOM

Traveling across Barsoom is often exciting, with breathtaking scenery and new discoveries just over every horizon. It's also quite perilous, with numerous threats from raiders, green Martian hordes, ravenous beasts, and ruined and dead places filled with ancient danger. This section discusses travel and provides some options on making it more interesting during play.

Heroes tend to navigate Barsoom in three ways: mounted, by airship, and on foot. Travel by airship is generally the safest and fastest, though when things go wrong characters can find themselves crashing into the harsh Martian wilderness, beset by pirates, attacked by beasts, or otherwise placed in deadly danger. Mounted travel, usually by thoat, is fast and relatively safe, if one avoids green Martian hordes, predators, and natural calamities. Traveling on foot risks the same dangers as being mounted, but adds the problems of being too slow to outrun most dangers and taking much longer to get anywhere. A thoat might manage two or more karads (70+ miles) per day without tiring and barring incidents, but a traveler on foot would be lucky to make 1 karad (36 miles) under most circumstances and the effort would take its toll.

Other means of conveyance exist, such as Helium's trains that run between Greater and Lesser Helium, and ground fliers. These are generally confined to certain areas or not as widley available as other transportation, but are nevertheless effective when they can be utilized.

Travel Time

Travel time in the Barsoom novels is often abstracted and usually "waved through" rather than described in detail. The question is rarely "How many miles did I travel?" but usually "Did I reach my destination safely, and in time for my purpose?" Travel between cities, even at vast distances, is more about the scenes that occur when traveling rather than explicit measurement. The ancient roads and beaten paths of Barsoom are the backdrop for many a romance, rivalry, or startling revelation. Narrators should focus on these events instead of haads and karads for most trips. For those who wish for game mechanics to help deal with travel, the following optional rules are available.

Travel Time

TERRAIN TYPE	DIFFICULTY
Civilized areas and open sands	0
Rocky terrain, swamps, and wastelands	1
Mountains, crumbling ruins	2
Bad Weather	Add +1 difficulty
Terrible Weather (Sandstorms, blizzards etc.)	Add +2 difficulty
Traveling on Foot	Add +1 Difficulty

Travel Tests

For times when travel time is important, narrators should set tests at various points during the trip to determine how characters are progressing with their journey. The narrator should arrange these tests around important landmarks, changes in terrain, or other noteworthy elements of the journey. Each test represents completing part of the journey. Even treks across empty wastes will have moments where things are difficult or dangerous, otherwise there's no need for a travel test. Air travel is also subject to travel tests, when moving through storms, high winds, and other particularly dangerous regions.

The basic travel test is a **Might + Reason** test with difficulty depending on the type of terrain. It is performed by one character in the traveling group, usually the guide or leader. Players can take turns if they wish.

Bad weather includes extreme heat or cold, high winds, fog, and anything else that makes travel difficult: terrible storms, hurricane winds, dust storms, and other environmental calamities.

Success means the character or group managed to successfully navigate any problems and move forward. If the test is failed they still move forward, but must roll on the *Travel Complication* table and resolve any complication. Rolling a 20 on a successful travel test also results in a travel complication, unless the narrator decides to add 2 Threat to the pool. This represents unforeseen problems that can surface later in the journey (engine problems, mounts going lame, being blown off course without realizing it, and so forth).

Travel Complications

Travel complications are problems that occur during a journey, and often lead to new scenes and encounters. Narrators may create their own complications or use the table in this section. Narrators may also spend 2 Threat to apply a complication to the journey.

The Travel Pool

Progress during a journey is represented by a special resource called the **travel pool**. For each success in a travel test, the pool grows by 1. Additional Momentum gained from travel tests may be placed in the pool as well, increasing it by 1 for each Momentum spent in this way.

Travel Complication Table

ROLL	COMPLICATION
1-2	**Lost.** The heroes have wandered off the known route and must either backtrack or forge ahead through unknown territory. Add +1 difficulty to future travel tests unless the heroes backtrack, and reduce the travel pool by 1.
3-4	**Dangers of the Trail.** Heroes come across a rating 2 danger (see ***John Carter of Mars***, p. 61) on the journey such as loose rocks, quicksand, or a wildfire. The difficulty of avoiding this danger is the same as the travel test difficulty.
5–6	**Beasts attack.** One minion-class beast for every hero or 1 monster-class for every two heroes attacks the group. These creatures will strike from ambush and use any natural terrain to their advantage if possible. Narrators should pick beasts native to the area being traveled.
7	**The Most Dangerous Game.** The heroes encounter raiders, a green Martian hunting party, or some other hostile force. There is one minion-class creature per hero, plus a villain-class leader. All are heavily armed and not inclined to let the heroes pass safely without some sort of tribute, or they are keen to show they are not to be trifled with!
8	**Crashed Airship.** The wreckage of a downed flier is found. Basic supplies and equipment can be found in its stores with a (D2) **Reason + Cunning** test. Success locates a usable common item or weapon, with additional Momentum finding additional or better supplies. However, the site has also attracted scavengers, has potentially dangerous survivors keen to defend their property, or dangers in the form of malfunctioning equipment. Narrators receive 2 bonus Threat to use against the heroes during the rest of the journey.
9-11	**Bad Weather.** The weather turns bad for the next part of the journey. If the weather is already bad it becomes terrible.
12	**Ruins.** Previous undiscovered ruins are discovered. They may be filled with lost lore and technology, but also potential dangers and delays. A successful (D2) **Reason + Daring** test finds something interesting or significant in the ruins, but complications from this test mean something, or someone, dangerous lurks there. Narrators may spend 2 Threat to have a monster-class beast appear and 1 Threat to summon 2 minion-class foes.
13-14	**Supply Problem.** Supplies and equipment are damaged or lost during the journey. Each hero loses a piece of non-core equipment unless they spend 2 Momentum repairing or locating their item.
15-16	**Obstacles.** The heroes encounter an obstacle such as a sheer cliff or murky swamp that blocks their path. They must each succeed in a (D2) **Might + Daring** test to pass the obstacle. Failure results in removing 1 from the travel pool but successful characters may spend 2 Momentum on behalf of their unsuccessful companions to avoid this result.
17-18	**Imperiled Innocent.** The heroes encounter another character in immediate danger from a dangerous beast, raiders, slavers, environmental hazards, or some other threat. The person needs help and calls out to the heroes! If they fail to render aid, increase the Threat pool by 2 to reflect potential problems their lack of action causes later.
19-20	**Ghosts of Mars.** The heroes see strange lights, unsettling mirages, or bizarre shadows as they travel. This could be their imagination or a hint of some strange powers or twisted science at work. Each character must make a (D2) **Reason+ Daring** test. Failure results in the character taking an immediate trauma or madness affliction as they are badly shaken by these visions.

Example: *Jane Porter, Earthborn explorer, is guiding a group of Okar through green Martian territory to a meeting with the leaders of various nations. Her first travel test goes well, scoring a success and 2 Momentum. Jane's player wants to make sure the party gets to the meeting on time, so she spends 1 Momentum to add 1 to the travel pool, increasing it by 2 (1 for success, 1 for Momentum). She saves the other Momentum for her own use later.*

Travel pools usually begin at 0. However, complications in earlier scenes, or special situations within an adventure, may cause the pool to start with a negative value. This represents a journey that is already running late or behind schedule before it begins, or one that has set out in an ill-prepared fashion. Stealing the nearest thoat and galloping off into the wastes might well count as being ill-prepared.

Example: *Earthborn soldier Kale Singh and his red Martian companion, Zala Zors, are setting out on a desperate journey to reach the a raider fortress in the Forests of Kaol before a mutual ally is killed or harmed by the raiders. Unfortunately, an earlier encounter with the raiders resulted in the heroes' thoats being slaughtered. The heroes can secure new mounts for the journey, but this delays their start. The narrator informs them their travel pool for this journey begins at -2. They will need to recover the lost time if they hope to arrive in time to save their comrade!*

The travel pool can also be reduced during the journey. The narrator can detail a delay or obstacle that slows progress, spending 2 Threat or using a complication to reduce the pool by 1. Complications used in this fashion are considered resolved: they have already created a problem by delaying the journey. Narrators should use this option to keep things interesting and represent problems created by Threat-generating events during a journey. They shouldn't just spend Threat to wipe out hard won progress. However, if players are creating a lot of Threat during a journey, using it to reduce their progress is not only fair, but entirely appropriate.

The End of the Journey

The exact length of a journey in ***John Carter of Mars*** is much less important than whether or not characters arrive in time for other events. Characters traveling arrive at one of four dramatically important points: Early, On Time, Late, or Too Late.

To determine characters arrival time the travel pool is compared to the number of parts (requiring a travel test) in the journey.

All travel complications from the final part of the journey must be resolved before the characters arrive. Both characters and narrators have one last chance to add Momentum or spend Threat to increase or decrease the travel pool.

Example: *Kale Singh and Zala Zors finally arrive at the raider fortress of Kaol. Their journey had five parts and their travel pool, after some complications in the final part, ended up at 3. This is more than zero but less than the number of parts in their journey. They arrive late to the next scene in their adventure and add 2 Threat to the Threat pool. The narrator describes to the players the scene as the heroes arrive as one of immediate peril, with the raiders about to execute their ally unless the heroes act immediately!. With no time to plan or prepare, the heroes charge in to save their friend! At least they weren't too late…*

The End of the Journey

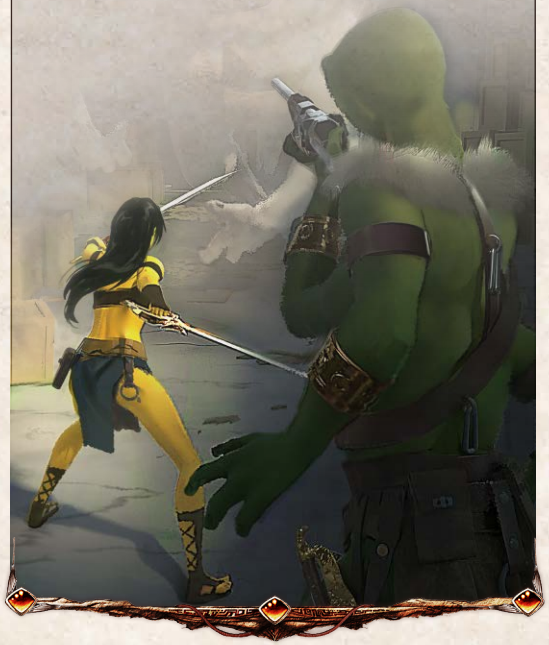
Early	If the travel pool is double the number of parts in a journey the heroes are early. The heroes arrive before they expected. They have ample time to prepare, rest, socialize, and make ready for the next part of their adventures. Early characters should be given at least one scene to perform whatever tasks and actions they desire before the adventure moves forward. This can just be enjoying the time off with friends and allies.
On Time	If the travel pool is equal to, or greater than, the number of parts in the journey the heroes arrive on time. The heroes arrive exactly when required for the dramatic purposes of the adventure. Not before. Not after. On time heroes are poised to make an entrance just at the nick of time. They gain a bonus d20 on their first test after arrival, a reward for their flair and timing.
Late	If the travel pool is less than the number of parts of the journey but greater than zero then the heroes arrive late. The heroes arrive after events have got underway. They didn't completely miss the action, but they lost the chance to prepare and assess any situation before they make their entrance. They are able to move on to the next section of the adventure, but they suffer a complication to represent their tardiness. Narrators wanting to the delay the effects of their lateness may instead add 2 Threat to the pool.
Too Late	If the travel pool is zero or less the heroes arrive too late.

Those who are too late enter the action only to see the aftermath of the scene. They see the results of what might have gone differently if they'd made it in time. They cannot change the outcome of how things have been resolved. Being too late is never the end of the adventure, but it always creates new problems to solve. Narrators add 2 Threat to the pool and a complication relating to the heroes' late arrival. Narrators must add a complication instead of taking more Threat. The heroes need to know what went wrong so they can begin fixing it.

Optional Rule: Withdrawing from the Pool

As an optional rule, players can withdraw points from the travel pool to spend as Momentum during the journey. This represents them taking extra time to prepare, delaying travel to accomplish a task, and other situations. This can be a good use of resources, but it comes at a price. Every time a player draws from the pool, they increase the risk of arriving late at the journey's end, a result that may have its own negative consequences.

This rule is optional because it makes the travel pool harder to track, making it potentially confusing for some groups. However, if it is appropriate and not disruptive for an adventure, it adds tension and uncertainty to travel that mimics the perilous journeys of many pulp stories, including the Barsoom novels.



LARGE SCALE ACTIONS AND CONFLICTS

By default ***John Carter of Mars*** is about the actions and interactions of characters on a personal scale. Heroes' actions can shape Barsoom and shake entire nations to the core, but the action is that most often seen in the Barsoom novels: a handful of valiant warriors battling against their enemies. Large scale actions and conflicts between armies and nations are commonplace, but they are rarely described in detail.

In campaigns, this approach is modeled by having heroes go on adventures and simply having narrators describe the effects of great battles and world conflicts, often following the success or failures of the heroes. If the heroes succeed in defeating an enemy general in a duel then his army is defeated. If a band of heroes save a jeddak from assassination and capture the assassin then the nation who sent the killers are weakened or embarrassed.

This approach is perfectly fine for many groups and most situations. However, some groups desire a bit more randomness and mechanical support for large scale conflicts. For those situations and groups, use these optional rules if desired.

A Different Scale

Large scale conflicts are so vast the individual heroes, no matter how mighty, cannot participate in them unless they have control of a large-scale group such as an organization, army, or nation. Equally, there is often little these groups can do without strong characters to lead them. This symbiotic combination is reflected in the attributes used for large-scale conflicts.

Group Attributes

Armies, nations, and other groups have attributes much like characters, but they represent different abilities and resources. These attributes typically range from 4 to 8, though higher or lower attributes are possible for groups with significant strengths or weaknesses.

Group attributes are Military, Science, Security, Prosperity

Attributes are assigned based on the needs of the campaign and what makes sense to the adventure. There are no "group creation" rules as such, though most modest sized city-states and similar sized-groups have attributes with a total in the range 18-20.

Military

This represents the military might of a group, including naval (air) power if appropriate. In part it also represents access to weapons and warships. Military is used for actions involving combat, mobilization of armed forces, and intimidation through force. A Military of 4 represents a small army from a city state with modest, but effective, defenses. A great nation such as Helium, or a vast horde, might have a Military of 8 or more.

Science

This represents a group's scientific resources, including the abilities of their most loyal and respected scholars and scientists. Science also includes access to, and understanding of, technology, though other attributes cover certain types of technology. A Science of 4 represents a normal red Martian city with some scientific understanding, but which mostly relies on the technology and knowledge of ancient civilizations.

In general, green Martians possess a lower Science, while Okar and First Born states tend to possess a bit more Science than many red kingdoms. A society run by scientists, or possessing amazing technological wonders, may have a Science of 8 or higher.

Security

Security represents both a group's stability and how well it protects important citizens and secrets. Security differs from Military in that it rarely is used to attack other groups directly, though acts of espionage often use this attribute. A Security of 4 represents a nation, army, or other group with decent protection from spies and infiltrators, as well as some scouts and spies of their own. A group with skilled spymasters, or elite guards and security personnel, could have a Security of 8 or higher.

Prosperity

Prosperity is a general measure of how well the group and its members are doing. A nation, army or other group with high Prosperity is well-supplied and content. A group with low Prosperity is struggling in some way. Prosperity reflects economic power, but it also represents resources such as food, medicine, and how well distributed these are within the group.

Group Momentum

Groups may generate Momentum with their actions, but they cannot usually save it for later use. Instead the Momentum generated goes to the leader who lead during events. This not only simplifies bookkeeping but it shows that, without strong leadership, even powerful groups do little. Leaders may also spend their own personal Momentum on a large scale action, reflecting their insight and guidance to a group.

Group Stress and Afflictions

Groups have stress and afflictions like characters. Groups possess a single stress track equal to their highest and lowest attributes added together. Stress is recovered at regular intervals, usually every few weeks or months.

Example: *The pirate Nation of Barzur has Military 6, Security 3, Science 4, and Prosperity 5. Barzur's stress track is equal to the highest and lowest attributes added together: 9 (Military 6 plus Security 3).*

Afflictions take longer to recover, using either a leader's ***Passion*** + the group's ***Prosperity*** test or leader's ***Reason*** + the group's ***Security*** test. Both are difficulty 2 tests. Success removes an affliction, with each extra Momentum removing an extra affliction. A group can suffer no more than 3 afflictions before blacking out when the fourth is taken. See the *Groups and Blacking Out* section below for more details.

Group Talents

Most groups don't have talents, as this makes rules for large-scale conflicts unnecessarily complex. However, players and narrators using large scale actions and conflicts frequently in their games may develop talents for groups to make them more interesting and distinct. Groups talents work much the same as regular talents: they simply provide bonuses and advantages to whole groups instead of characters.

Example: *Peter is using large scale actions and conflicts regularly in his* **John Carter of Mars** *campaign, with the player heroes regularly directing armies and nations under their control. He has begun to develop talents for various nations to reflect unique or distinct elements associated with various groups. Peter decided to introduce a rogue city state, the pirates of Barzur. As their name suggests, Barzurites are infamous as skilled air pirates and advanced fliers, so he adds a talents to the nation, Well Organized Piracy, granting 2d20 bonuses to all Military attribute tests which involve airships, air combat, and piracy. This means that even the pirate nation's modest Military of 5 is a problem for enemies and rivals when facing Barzur's navies and expert pirates.*

In large scale actions and conflicts in general, narrators and players can do as much or as little as they like with group talents. They may give all groups in their games a talents or two, or reserve them for truly special and very dangerous groups.

Large Scale Actions

Armies, nations, and other organizations take actions much like characters but with some key differences. Firstly, it can take weeks or months for them to perform an action. Secondly, only one attribute in the pairing for a test comes from the group. The other attribute must come from a leader or champion within the group who has the authority to control the action. The character attribute used depends on the action, but Reason, Passion, and Empathy are the most common, with Cunning and Daring used for Military and Security-based actions. Might is used very rarely for any large-scale actions.

Once a leader and action are chosen, the narrator sets the difficulty and determines the attributes required for the test. If a test is opposed by another group, then it is treated just like any other opposed test. The test is made normally, with success meaning the action's goal is achieved. Any Momentum generated can be used to increase the degree or quality of the success just as with character actions.

Example: *The pirate nation of Barzur is seeking to bribe a nearby nation to allow them to use some of their outlying settlements to land and service their fliers. The Jeddak of Barzur oversees these negotiations himself and will use his* ***Empathy*** *+ Barzur's* ***Prosperity*** *against the* ***Cunning*** *+* ***Prosperity*** *of the other nation and its jeddak. Both groups succeed, but Barzur generates 3 Momentum to their neighbor's 1. Barzur is able to negotiate a fine price for basing his ships, and spends Momentum to secure additional supplies and guards for Barzur's operations.*

Generally, unless a game session covers an extended time period, there are only time for one or two large scale actions per session. These actions can affect great change, but they take time and are not intended to replace the heroic efforts of player characters. While characters with the proper titles or allies may find themselves acting as leaders for group actions of various groups, many goals should be more easily achievable by sending the heroes on an adventure.

Leaderless Actions

At the narrator's discretion, a group with no leader to guide them can still attempt an action. Leaderless groups can also defend themselves from attack, though not very effectively. In these cases the group uses only its own attribute as the target for any test, with two successes occurring when a 1 is rolled. This rule shows the importance of leadership: a leaderless nation or army is vulnerable to manipulation and defeat. It also shows how tyrants and poor leaders stay in power: they are often better than nothing for many of their own people.

Note that groups with robust social networks, a strong command structure, or clear laws are not always truly leaderless, even in times of strife. If an army's odwar is kidnapped, a subordinate teedwar – or even a talented dwar – will assume command. This lesser character often is less skilled, inexperienced, or otherwise limited. If the loss of a recognized leader is sudden, it may be some time before a replacement is found, and new leaders may face increased difficulties for actions and tests until they prove themselves.

Example: *The Jeddak of Barzur is slain before his state is invaded. Without their leader, the Barzurites defend against the attack with only their state's Military attribute for the first few turns of the attack, suffering heavily losses in the process. Eventually, the jeddak's daughter takes command of the defense and may use her attributes in future actions. The narrator increases the difficulty of all actions by 1 for the remainder of the invasion, representing the chaos and disruption of losing a leader.*

Character intervention to disrupt a group by destroying or undermining its leadership is a highly effective tactic. It also makes for exciting adventures for attacker and defenders alike! In campaigns where group actions feature prominently,

adventures to attack or eliminate a rival nation's leadership of a rival nation or army are excellent opportunities for heroes to show their mettle and affect the fate of whole nations. Characters who step forward to save a leaderless group, or who replace a weak leader during events, will find their efforts often save the group from decline or destruction.

Large-Scale Conflicts

Nations war. Armies clash. Groups negotiate, threaten, and spy. These use the same rules as Conflict actions for characters, with a couple differences. Firstly, turns in large-scale conflicts take much longer than normal conflicts. There may well be time for characters to perform actions, roleplay scenes, and even go on short adventures between large-scale conflict actions. Secondly, stress and afflictions are suffered by the group, not the leader, though a leader may suffer the negative effects of character attacks that occur between turns in a conflict.

Example: *The odwar of Barzur's pirate navy is attacking a neighboring nation, seeking profit and plunder. In the first turn of the conflict, the odwar uses his* ***Cunning*** *+ his nation's* ***Military*** *to plan and execute the attack. Between the first turn and the second, when several hours of battle have elapsed, the odwar fends off an attack from the desperate defenders trying to kill the pirates' leaders. The odwar is hurt and suffers an Injury affliction. This affliction increases the difficulty of the pirates' next large-scale attack using his* ***Cunning*** *+ the nation's* ***Military****, reflecting the wounds that hamper the Odwar he seeks victory.*

Other than these differences large-scale conflicts work with groups as ordinary conflicts do with characters. Attacks and defense tests are compared and stress and afflictions are applied until one group is defeated or otherwise manages to stop the conflict.

A typical large-scale attack does 2 damage as its base. Momentum can be used to increase this damage. In cases where one group has a clear superiority over its foes, such as having a much higher attribute, overwhelming numbers, or another advantage, the base damage can be increased to 3 or higher.

Groups and Blacking Out

Groups are devastated if they black out in a large-scale conflict. A group permanently loses 1 from each attribute and will be unable to act for a time as it seeks to recover, rearm or reorganize. At the group leader's discretion, a single attribute can be reduced by 2, and one other attribute will suffer no loss. The leader can, in effect, protect an asset of their group by taking a greater loss elsewhere.

Example: *After a battle with a green Martian horde, the pirate nation of Barzur is blacked out. As their airships burn and green warriors raid the city, the Jeddak of Barzur must reduce the nation's attributes. Unwilling to risk losing their chance to take revenge on their foes, the jeddak elects to reduce the Barzur's Prosperity by 2 and so prevents their Military from taking any loss. Science and Security attributes are still reduced by 1 each. Even though much of the city's military was saved, Barzur loses many of its riches, and it will be some time before the pirates can take their revenge.*

A group that has an attribute reduced to 0 is destroyed. This doesn't mean every group member is killed or captured, but the group is done as an organized force.

Example: *After a protracted campaign of revenge, the pirates of Barzur manage to crush the green Martian horde who attacked them. The horde's Science attribute is reduced to 0. With their weapons shattered, stores of healing salves expended, and other equipment destroyed, the*

horde cannot remain together. The green Martians scatter, and Barzur's ship fly triumphant over their crushed and fleeing green foes.

A group that voluntarily blacks out during a conflict still loses these attributes, but the loss is instead temporary, representing a retreat or restructuring that is organized enough to allow for eventual recovery. Attributes recover by the next session in which the group makes an appearance.

Increasing Attributes

A group that eliminates another group may permanently increase any attribute by 1. This represents plundering or absorbing the defeated group. Narrators may also allow groups to increase attributes thanks to adventuring by their leaders and champions.

Sample Groups for Large Scale Play

The following groups are models and guidelines for narrators who want to use large-scale actions in campaigns. They can be used "as" is or customized as necessary.

Red Kingdom

Jewels of a dying planetd

This represents a small red Martian kingdom with a modest army and a respectable airship navy. These nations tend to have specialized technology and particular customs that make them distinct from their neighbors. Pride in their city is an essential part of a red Martian's character.

Green Horde

Scourge of the dead sea bottoms

This is a moderate sized horde of green Martians, much smaller than the great horde of the Tharks, but still a potent threat in battle. green hordes often care little for science and have little use for technology other than weapons and healing salves. However, their numbers and skill with their powerful rifles makes them a force to be respected, or even feared.

Okar Nation

Bastions of the frozen north

Small but advanced and well-protected Okar city states are shielded strongholds that survive in the arctic wastes through a mix of technology and tenacity. Hidden enclaves of Okar elsewhere – which may survive to the modern period – could have similar attributes.

First Born Pirates

Raiders with an ancient heritage

The pirates and raiders of the First Born are legendary. Though many believe these raiders come from the nearby moon, in fact mobile fleets and communities of raiders can be found hidden away in various parts of Barsoom. These raiders keep their secrets well and are masters of subterfuge and covert operations.

White Martian Enclave

Lost citadels of a dying race

The white Martians once ruled great coastal cities beside the seas of Barsoom. Now pockets of the race hide in secret valleys and hidden ruins scattered across the dying planet. These hidden white Martian enclaves often have great scientific knowledge, and are skilled at keeping themselves from being detected or infiltrated. Their military might, such as it is, is little used.

A Final Word on Large-Scale Play

Playing groups and using large-scale actions and conflicts are meant to enhance play and enjoyment. If this option is too abstract, "crunchy", or otherwise unappealing to you or your players? Don't use it!

The following tables are intended to help narrators design basic forms for authentic-seeming Barsoomian species. They need not be followed rigidly and any improbable or incredible combinations can be rejected or rerolled.

Body Type

Many Barsoomian creatures are vaguely analogous to animals on Jasoom. The banth is lion-like, the ulsio is the Martian rat, and the calot a faithful hound. Accordingly, the body types in the table below are suggestive rather than definitive, providing a range of general animal forms.

Body Type

ROLL	RESULT
01–06	Mammalian
07–13	Reptilian
14–16	Avian
17–19	Insectoid
20	Aquatic

Size

Most of the beasts encountered on Mars are medium to large in size and this is reflected in the size table. It is worth noting that Mars' lower gravity allows insects like the sith to reach truly colossal proportions.

Size

ROLL	RESULT
01–02	Diminutive (less than 1 sofad)
03–05	Small (1–2 sofads)
06–11	Medium (3–5 sofads)
12–17	Large (6–10 sofads)
18–19	Massive (10–25 sofads)
20	Gargantuan (25+ sofads)

Number of Limbs

One of the defining features of Barsoomian fauna is the dominance of multiple legs. Most species have 6–8 limbs in various configurations. The next table lists the prevailing types.

Number of limbs

ROLL	RESULT
01–02	2 (biped)
03–06	4 (quadruped)
07–08	6 (centaur-like)
09–13	6 (hexaped)
14–15	8
16–17	10
18	12
19	Multipede
20	Limbless

Skin Type

The beasts of Barsoom display a variety of different body coverings ranging from the fur of the apt to the chitinous segmented body of the sith. The table below gives the nine commonest types and emulates their general frequency.

Skin type

ROLL	RESULT
01–03	Scaly
04–09	Smooth
10–12	Furred
13–15	Hairy
16	Feathers
17	Thick hide
18	Armor plates
19	Chitin/Carapace
20	Chameleonic

Features

Many of the dangers posed by Barsoom's animals depend on unique or dominant features: the plant man's tail, or the banth's fearsome jaws. The features table draws together some of the potentially deadly attributes of Mars' wildlife. Roll twice on the following table, re-rolling duplicate results.

Features

ROLL	RESULT
01–02	Tail
03–04	Prehensile tail
05–06	Tail club/sting
07–08	Mane (hair, fur, or spines)
09–13	Talons or claws
14–16	Large teeth (canines and/or incisors)
17	Horns and/or tusks
18	Compound eyes
19	Venom sacs
20	Poison glands

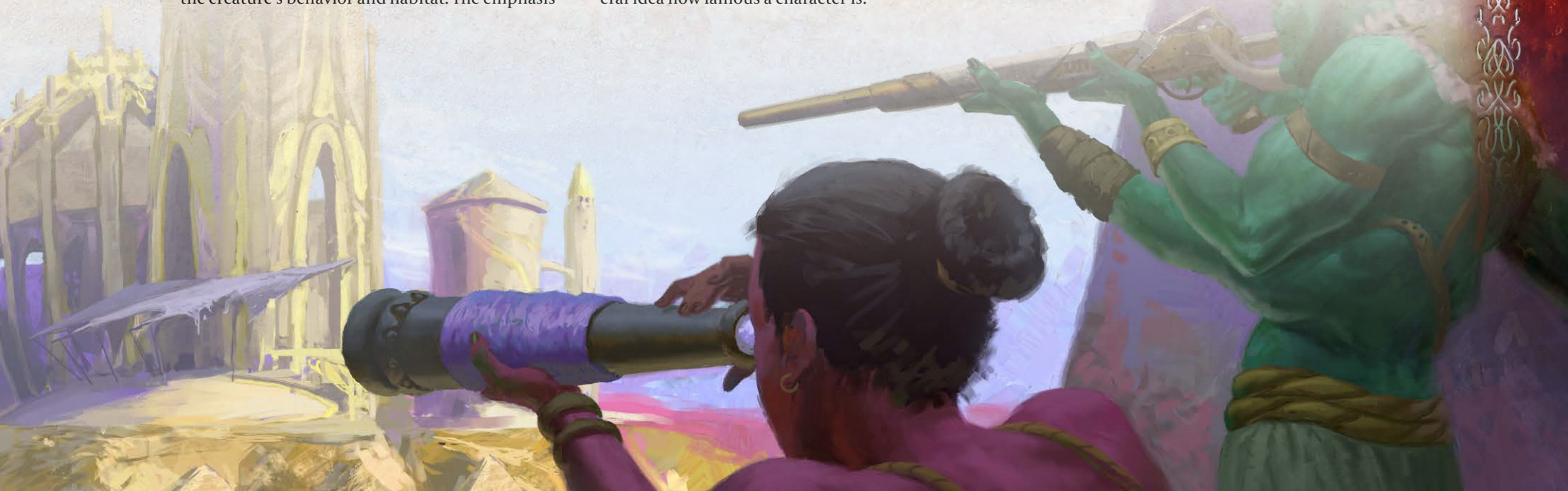
Once a creature's basic appearance is generated, the narrator is encouraged to develop details of the creature's behavior and habitat. The emphasis should always be on how the organism can contribute to the action-adventure feel of the game and how it can evoke the key theme of the Martian stories: bravery, honor, and romance pitted against power, greed, and lust.

Once all these elements are determined, narrators should assign attributes and talents to a beast if they expect the creature will enter into conflict with the player characters or other important characters in the campaign. The most effective way to set a beast's statistics is to do what the Barsoomians themselves would do: compare them to established beasts. Make your new creation "as Daring as a banth (Daring 7), nearly as powerful as a white ape (Might 9 compared to the white ape's 10), but with the brain of a thoat (Reason 2)" and so on. If you are stuck for a particular attribute rating, give the beast a score between 3 and 5, this is typical for most creatures' attributes that seem neither prominent nor deficient.

Renown and Reputation

Narrators will want to keep an eye on a character's total Renown (spent and unspent) as it gives a general idea how famous a character is.

TOTAL RENOWN	REPUTATION AND EFFECTS
0-9	Obscure and unknown, reduce all difficulties to disguise yourself or travel unrecognized by 1.
10-20	Known in some circles or regions. No modifiers.
21-35	Known in your city or immediate region but generally unknown elsewhere.
36-50	Famous in your city or immediate region and known to your homeland's neighbors and rivals.
51-60	Famous in your entire nation and among its closest allies and enemies. Well-known in more remote lands with regular contact with these places.
61-75	Among the great heroes, Jeddaks, and other champions of Barsoom. Known across most of the planet, save isolated enclaves and faraway lands.
76+	One of the most famous faces on Barsoom, like the great John Carter. Likely a jed or jeddak with many allies. Recognized by name or reputation everywhere on Barsoom.



NAME

MILITARY

SCIENCE

SECURITY

PROSPERITY

CONCEPT

STRESS
AFFLICTIONS

NOTES

LEADER
MOMENTUM

NAME

MILITARY

SCIENCE

SECURITY

PROSPERITY

CONCEPT

STRESS
AFFLICTIONS

NOTES

LEADER
MOMENTUM

NAME

MILITARY

SCIENCE

SECURITY

PROSPERITY

CONCEPT

STRESS
AFFLICTIONS

NOTES

LEADER
MOMENTUM

NAME

MILITARY

SCIENCE

SECURITY

PROSPERITY

CONCEPT

STRESS
AFFLICTIONS

NOTES

LEADER
MOMENTUM

ADVENTURE AWAITS THE HEROES OF BARSOOM

> *"I have ever been prone to seek adventure and to investigate and experiment where wiser men would have left well enough alone."*
>
> —*Edgar Rice Burroughs, A Princess of Mars*

The *John Carter of Mars Narrator's Toolkit* is everything a narrator needs to bring their campaigns to life! Included is a narrator's screen filled with useful reference tables and a booklet with advice on how to craft exciting, Burroughsian style plots, villains and technology, as well as brand new rules to take your campaign to new heights of heroism and planetary pulp-romance!

- Portrait, full color, four-panel narrator's screen with exterior artwork to inspire your players and useful reference tables inside for core rules including Momentum, actions, difficulty modifiers and damage.
- New rules for travel across Barsoom to introduce new threats and plot twists for your players. New rules for large-scale combat allow you to play out entire battles, raising the stakes of your campaigns as your players influence Barsoom through warfare
- A 32 page, full color booklet filled with inspiration and tables to help narrators craft campaigns in the true John Carter style. From naming your campaign, to new technology, and building Burroughsian style villains and plots, the booklet contains a wealth of information to bring your game to life.
- A collection of plot hooks based on the races and cultures of Barsoom and the archetypes found in the core rulebook, given to inspire narrators and thrill players.

Product Number: MUH051408
ISBN: 978-1-912743-15-5

9 781912 743155

Printed in Lithuania

The 2d20 system and Modiphius Logos are copyright Modiphius Entertainment Ltd 2018. All 2d20 system text is copyright Modiphius Entertainment Ltd. Any unauthorised use of copyrighted material is illegal. Any trademarked names are used in a fictional manner; no infringement is intended. This is a work of fiction. Any similarity with actual people and events, past or present, is purely coincidental and unintentional except for those people and events described in an historical context. Trademarks John Carter of Mars®, Dejah Thoris®, Tars Tarkas®, Woola™, Barsoom®, Warlord of Mars®, Gods of Mars®, A Princess of Mars®, and Edgar Rice Burroughs® Owned by Edgar Rice Burroughs, Inc. And Used by Permission. All characters and creatures trademarked and owned by Edgar Rice Burroughs, Inc. Copyright © 2018 Edgar Rice Burroughs, Inc. ALL RIGHTS RESERVED.

MODIPHIUS™ ENTERTAINMENT™